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THE SCIENCE OF CULTURE

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By

WILLIAM M. HANDY

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THE SCIENCE OF CULTURE

CHAPTER XIII

DINING WITH PEOPLE OF CULTURE

The Importance of Manners at Table

IN the days following the "Age of Innocence," and just before "the wife of the grandson of a fur peddler" became the leader of New York society, it was ruled over by a most brilliant, witty, and tyrannical lady under whose sceptre her subjects squirmed. It was during her reign that, to her great humiliation, the first of elopements to receive newspaper notoriety occurred, the young lady of gentle birth and fortune departing with the family coachman. Society's arbiter then expressed her belief that there would have been no elopement, if the girl's father had invited the coachman to dinner. Actually this heroic remedy was applied later in many cases with success, and has been the means of unmasking more than one Claude Melnotte who has wooed a Lady of Lyons.

If the spirit of the departed social leader hovers about Fifth Avenue nowadays, she would be shocked at the laxity of social usage in many things, but the increasing daintiness and refinement of people of

Culture when at the table would fill her heart with delight.

"A man's worth is estimated in the world according to his conduct," said La Bruyère; and in forming such judgment of a man, people of Culture are in no respect more critical than in watching his conduct at table. It is indeed hardly necessary to watch, for so keen have the sensibilities become that any absence of good breeding when eating cannot escape unnoticed, for it comes as an absolute shock. Genius, sense or wit cannot atone for the lack, and the person whose conduct at the table strikes a jarring note in a polite assembly seldom has opportunity to repeat the discord as guest of the self-same hostess.

To people of Culture it has always been regarded as an horrific fact that men and women must eat to live. The words "food," "eat," "mastication," and that of which some of the English are so fond—"victuals"—have been unaffectedly avoided in conversation by many people of Culture in spite of the truth of Dr. Johnson's statement that "a man seldom thinks with more earnestness of anything than of his dinners."

A Test of Refinement

It is a false Culture that would eliminate the animal in man, though it was the ideal of the society woman in the middle part of the nineteenth century who "partook," as she termed it, solely from a sense

of duty and tried to forget that she had muscles. While the healthy nature of man revolts at such a thought, the fact remains that the dinner table is a fine test of refinement and gourmandising is proof positive of a lack of Culture, while failure to behave properly at the table betrays either ill-breeding or a lack of association with people of Culture. It is a curious psychological fact that boorish behaviour in another disgusts, but that even a person of considerable refinement will fail to notice anything particularly disgusting in his own transgressions of this character. The test, then, can be survived only by a man who has his feelings so well in hand and is so thoughtful of others that he always has himself under unconscious control.

The history of the human race is the story of its struggle for food, and the civilisation of the race, as well as of the individual, is interpreted by the choice of foods and their preparation. It is not so much a matter of "tell me what you eat and I will tell you what you are," but "let me see *how* you eat and I will tell you what you are." It does not matter where the observation of a person is made, whether in a dairy-lunch room or at the table of a social leader: the same rules of conduct obtain. The man or woman of Culture does not slouch even when alone, and those who desire to express their Culture in the presence of others, must follow the same practice or they will acquire slovenly attitudes that will unconsciously assert themselves.

If the expression of your Culture is your aim in life you must have it in mind every minute, just as Carnegie, Rockefeller, Wanamaker, or Marshall Field had their individual aims always in mind.

The Evolution of Manners at Table

Anthropologists claim that in the earliest days the human race lived without much choice in the food which it could obtain, and the gorging of our ancestors of even a few centuries ago was due to the fact that they did not know when and where they would be able to obtain another square meal equalling that which they were consuming. Then came a gradual formation of habits, the expression of thousands of years of experience which man sought to bring into harmony as regards the materials selected.

Now that the resources of the whole world are at our command and the large grocery jobbers have as many as 40,000 items on their cost catalogues, the tendency is toward an increasing concealment from the diner of everything that has to do with the existence of such a thing as food, and the evolution of a daintiness in manners and table appointments that has for its aim the hiding of the animal part. To such endeavour we really owe the fine napery, the soft music, and the flowers that form a part of the beautiful surroundings, that aim to make our souls swim in the sea of a dream of de-

light while the animal part of our natures is being satisfied.

That prince of manners, Albert Edward, when Prince of Wales, brought about the reform as to the length of a dinner. Before his day a dinner was a tedious, tiresome affair whose duration of four or five hours was the chief reason for its now universal postponement until nightfall, because no work could be done after it, and the logy state that succeeded impelled one to no other desire than to sleep. The prince cut the dinner hour to a half or a third of its length, so that now it is often but an actual hour in duration, seldom over two, and there is rarely more than one *pièce de résistance,* the nine courses being relegated to the pseudo-foreign table d'hote where those in attendance require quantity rather than quality, and to whom quiet simplicity would be so unattractive that it would be scorned. Distinctly nowadays the simpler the dinner the more fashionable, and Albert Edward did as much for the stomach of mankind by his innovation as he did for manners.

Manners are Acquired

First of all it must be borne in mind that, except for purposes of admonishing children in the nursery, the expression "table manners" is regarded as vulgar, just as is "company manners" or "parlour manners." If necessary to speak of them at

all one says "manners at table." There are only two kinds of manners, good and bad, and no adjective expressing any other idea can be applied. Obviously manners are largely a matter of acquirement, so that a person, if not agreeable, can at least be not disagreeable, and the veneering is shown by the fact that it wears off usually on relapse to savage state, just as does the polish on a mahogany table. Yet if manners are to be called superficial we might as well so term the fragrance of a flower or the setting of a diamond in a dinner ring.

A man cannot look at himself as he really is and cannot know himself as his friends know him; hence, he cannot judge of his manners except by comparing them with those of other people; and if he has no other way in which to make comparison it would be wise for him to dine alone or with an intimate friend at a fine restaurant and note carefully the actions of other people of Culture, remembering that the individual is always regarded as mistaken if the majority of people of Culture are at variance with him on any point of usage. So when in Rome do as the Romans do, but with the exception of attempting to eat spaghetti in the Italian manner, or any other similar feat, which may have disastrous consequences for a novice. If you are puzzled about anything when by yourself ask the waiter, who at first-class places always knows how, what, and why, and is glad to explain, and thinks none the less

of you for frankly confessing your ignorance instead of trying to mask it.

The Seating at a Dinner

Whether dining in one's home, or in a party at a restaurant, one should always be prompt for meals, arriving not more than five minutes before the time set and, of course, not more than a minute or two later, as it is the height of impoliteness to force everybody to wait and perhaps have the dinner spoiled by delay. People are so remiss in this that it is not usual to serve dinner until ten minutes or so after the time set, which gives an opportunity for the exchange of greetings. The waitress appears, draws back the portières, and may say, "Dinner is served," if it is a formal affair, or may merely by her appearance signify the fact to the hostess, who makes a movement in the direction of the dining room.

If there are only a few people present, the ladies pass in first and then the men; this was the invariable custom until about two generations ago. In recent times, however, if there is a large party, the men and women pair as indicated by the hostess, who herself leads the way with the guest of honour or with the eldest or most distinguished man. If the guest of honour is a lady, the host leads with her. It is yet more informal for the hostess to lead the way with the gentleman with whom she has been talking, followed by the host with his conversational partner

and the guests, each man with the lady with whom he has been talking. If it is a party of not more than eight people, they will have been introduced upon their arrival, but under any circumstances the hostess must make sure that people who know each other are seated together. The men and women are seated alternately; after they are seated the hostess glances around the table and, if she surmises that two who are not acquainted are together, she says: "Miss Tyler, you know Mr. Madison, of course," upon which the two mentioned exchange smiles and bows and general conversation begins.

If it is a more formal dinner she does not trust to chance, but as the people enter the room will say, "Miss Tyler, will you please sit there, and I should like Mr. Madison to sit by you," and so on, rapidly and casually arranging her guests, placing the two most important men at her right and left and the two most distinguished ladies on either side of her husband, age or marriage being a factor in deciding precedence. She must take care that each guest has a suitable companion. Place cards are seldom used except at very large affairs and at such the guests must look around until they find their name, and under no circumstances must they move the cards and so upset the carefully laid seating arrangements of the hostess.

If there are many servants they draw back the chairs for the ladies; if not each man draws back the chair for the lady whom he is accompanying,

and in no event do the men seat themselves until all the ladies have been comfortably settled. The more important ladies should be seated before the younger women assume their seats. One should take his or her seat calmly with only the most casual glance around the table and without making any comment whatever upon the arrangements or decorations, taking all as a matter of course and refraining from showing any dissatisfaction if there should be cause therefor. Frequently a person sits too close to the table or too far away, so that it is difficult to dine in comfort and maintain the erect attitude required; for though one must not sit as if he had swallowed a ramrod, yet it is considered vulgar to lean forward, or to lounge back in a chair, even if the wait between courses is long and tedious. The discussion during the dinner can be performed with a minimum of effort, and hence the greatest grace, if you seat yourself so that your elbows come to your side when you are well back and in the middle of your chair. Then one leans forward slightly to take food from the fork or spoon, or back to rest the shoulders; the hands when not occupied should rest in the lap.

Conduct of the Guest

There must be as much poise as possible. Restlessness, fidgeting, drumming on the table, playing with knife, fork, or napkin, picking at the hair or face, and all the little manifestations of nervous-

ness are most annoying to others when indulged in at the table. All such are merely signs of embarrassment and can be suppressed by exerting the will to keep them in check. If you are nervous you must constantly say to yourself that you are at ease and will continue to be so; and keep careful watch of any tendency toward signs of nervousness, checking them before you give way to them.

Restrain also any tendency to talk rapidly until you are absolutely sure of yourself. The dinner table is no place for haste in anything. Be calm inwardly and outwardly. If a person looks flurried and troubled, other people will notice it.

As we have said in the chapter on dress everybody should "change" for dinner, even if they merely change from one costume to another of similar character. At a formal dinner, a man wears full evening dress, but at an informal or smaller dinner, the tailless dinner jacket is customary.

If a man has not a dinner coat, it is considered better taste for him to wear a dark business suit than a cutaway, and under no circumstances should he wear a frock coat. Nowadays it is no uncommon thing to see a busy man at an informal dinner in his ordinary street clothes, but that is no real excuse for being dressed out of harmony with the others present. Obviously, if one is incorrectly dressed, no apology should be attempted. The formal dinner costume for women is décolettée.

The Laying of the Table

Service rather than food finds favour with people of Culture, both in restaurants and in private houses. This is mentioned not to intimate that it is unnecessary to be particular in the latter respect, but to emphasise the fact that people of the refinement that comes from constant expression of innate Culture require that their surroundings, when eating, shall be scrupulously clean and neat.

The hostess at a dinner must first of all see that her dining room is neat and clean and free from dust. The linen must be immaculate, the centre fold of the cloth must form a true line through the centre of the table with the four corners at equal distance from the floor. The china and glass must be glistening and the silver well polished. A service plate of dinner size marks the centre of each cover, and a width of from twenty-five to thirty inches is allowed for each individual cover, with a depth of fifteen or sixteen inches, all glasses, plates, etc., being set inside of these imaginary boundary lines. Half an inch from the table edge a dinner knife is placed at the right of the plate, cutting edge toward the plate, and next to it a spoon for soup. If raw oysters or clams are to be served, an oyster fork is laid next, but if canapés take the place of oysters, a small fork is laid instead of the oyster fork. On the left of the service plates are forks for each course such as fish, entrée, and roast, disposed in the order in which

they will be used. Such an array being amply sufficient to occupy the space allotted to each cover if more than three forks are to be used during the dinner, those for each additional entrée and the forks and spoons needed for dessert and coffee are usually supplied when they are needed. One should thus have no difficulty in using the proper utensils for each course, although when in doubt it is easy enough to delay until some one else has set an example.

The napkin is laid at the left of the forks, a roll or piece of bread between the folds, but with only an edge showing. Those who follow the European custom of not eating butter with dinner do not provide a bread-and-butter plate, but at restaurant dinners and nearly everywhere, except in the most ceremonious houses, it is used and is set in front of the service plate and slightly to the left. A piece of butter is placed upon it to the left side, and a small butter knife crosses the plate. Bread should be broken before buttering and raised to the lips in small morsels. Even at breakfast it is not considered good form to butter the whole of a slice of bread or a hot muffin. Although you may like gravy or a sauce, you must not sop it up with bread. It is permissible in France and Italy, but we forbid it, as do the English. A French wit has said this is because no one would want to eat more of an Anglo-Saxon sauce than he was compelled to.

The water glass is set near the point of the dinner knife, and beside it the glass for any other

beverage. Salt cellars are placed between each two covers at the back. These must not be shakers and must be evenly filled with fresh salt before each meal. They should have little saltspoons laid across the top or beside them, it being considered very vulgar to take a pinch between the thumb and forefinger as was the custom of our ancestors.

If no spoon is provided for the purpose, the person who does not wish to offend the sensibilities of others will have an additional reason for not offering an insult to the cook by using salt; for the use of salt, pepper, or any condiment to flavour anything after it comes to the table is sometimes thus regarded and hence, indirectly, as an imputation upon the hostess. In olden times sauces were largely used to disguise the mysterious origin of many dishes, and to atone for the lack of proper refrigeration.

Floral decorations and the candelabra, or candlesticks, complete the laying of the table. These should not be too obtrusive. There are too many dinner parties at which the dinner with its elaborate and beautiful adjuncts is entirely in the foreground and the feeble stream of common-place talk which accompanies it occupies the background, like a poor relation.

Use of the Napkin

Our princely ancestors would be astounded at this elaborate but necessary array, which sounds

formidable in description, although it is so commonplace in reality as to escape attention in detail unless some component, however insignificant, is missing. It is hard to realise that it is only a little more than three hundred years since forks were invented by the Italians, and that when people went to dinner they carried case knives with them with which to carve their own portion of food. Yet it is a matter of historical record that when in Shakespeare's day Queen Elizabeth began to use a fork, sermons were preached against this innovation of the devil, and one clergyman declared from the pulpit that the Virgin Queen was "insulting God, who had given her fingers to use in eating her meat."

When the guest sits down he unfolds his napkin with one hand and lays it scarfwise across his lap. The temptation is sometimes strong to tuck in the napkin to keep it in place, but it must not be done even at the risk of its slipping to the floor; in such an event, if the guest cannot recover it with ease, he will be supplied with a fresh napkin by the waitress. Theoretically, you should not pick up a napkin from the floor any more than you should a knife or fork.

The napkin must not be used as a bib as our ancestors used it, nor as an apron, as is done in the nursery, for grown people nowadays are supposed to be able to dine without spilling food or sauces on themselves. To the day of her death Empress Eugénie never unfolded the napkin she laid in her

lap, preserving the fashion which her supermeticulous master of ceremonies had originated when she as ruler of the French Court under Napoleon III dominated the fashions of the world; but now such delicacy is not required, and the napkin is for use when needed and not merely to be held in reserve for unforeseen emergencies. It should be employed to wipe the fingers when necessary, but not raised from the lap, except to wipe the mouth with a corner. Under no circumstances must a corner be dipped into the water glass even to remove a spot from one's dress or suit. Any such accident must be remedied with the dry napkin, as unobtrusively as possible, although in a restaurant one may call a waiter, who will bring a damp cloth. At a dinner party one should not thus call attention to such a mishap, though a well-trained waitress is apt to note it and come to the rescue so quietly that it nearly escapes notice. One should not use his napkin to handle any article of food, even corn, though a special napkin for that purpose is sometimes employed in individual service of corn in restaurants.

Servants Must be Competent

The Hidalgos of Spain were celebrated in literature for making up the lack of food by perfect service, and the Southern lady whose coloured servant bragged that her mistress was never more particular than "when she and the goose were alone

at the table" is to be envied. Careful service by your servants should be insisted upon when you are alone because servants must be so well drilled that, when you have guests, there may be no suspicion that they are assuming company manners and that no awkward mishaps may betray the lack of daily training. Miss Sedwick said, "A company attitude is rarely any one's best," and certainly this applies to servants.

When serving dinner a waitress should wear a plain black uniform with white collar and cuffs and an apron. A cap may be worn but the custom is not universal. A grey uniform is provided by some persons for their maids. It is scarcely necessary to say that the waitress must be clean and quiet and must not slouch, standing erect but not stiffly when not engaged in her duties. While a squarely folded napkin is on the palm of the waitress's left hand under all dishes to be served, it is not used while placing or exchanging plates, or while removing from the table dishes containing food. The waitress stands slightly back of the chair and keeps as far away from the person being served as is consistent with good service, avoiding any close contact with him.

The Three Forms of Service

The three forms in which a dinner may be served are known as the English, Russian, and mixed or compromise; the English being the least formal

and the Russian the most formal, while the mixed service is a compromise of the two. The Russian is generally used for formal dinners, but requires a great number of servants, as every dish must be served "from the side," as it is called. In the English service all food belonging to one course is placed in suitable dishes before the host, hostess or some member of the family, and served from the table. The Russian service is preferred by all those who care for form, but since it requires at least two maids even for a family or small party, it should not be attempted unless one is certain that everything will proceed without a hitch. A conventional mixed service consists of soup placed Russian style before each guest; the meat is set before the host and carved by him (English), or carved in the kitchen ready for him to serve (mixed); vegetables are passed by the waitress (Russian), and the dessert is served by the hostess (English). In this section we shall first describe the serving of a formal dinner in the Russian style, and later explain the modifications that the English and the mixed styles would necessitate.

The Menu

Long menus are not in good taste if the company is small and the wise hostess will make few experiments with new dishes unless she has the most perfect confidence in her cook.

Eight courses are regarded nowadays as enough

for any dinner, however formal. Such a dinner should consist of oysters, grapefruit or a canapé, soup, fish, entrée, roast, salad, dessert, and coffee. Oysters are served on the shell, on plates of crushed ice, with a quarter of a lemon in the centre of the ice, and are in place on the service plate of each cover when the guests enter the room. When the guests are seated, the waitress passes a plate on which are crackers with horseradish and tabasco sauce. This service begins either at the right or left of the hostess. If a course is handed you by the waitress you must accept the plate, but may ignore it after tasting. The same is permissible if you help yourself, although the food may be wasted as a result.

While throughout the world, and for many ages, oysters have been a favourite as the initial course at a dinner, sometimes, especially in the months without the "R", canapés are served as a first course. When they are served, the plates must be warm, so that the toast may not become cold. The canapés may be little spreads of anchovy paste, or of lobster cardinal, or of crab meat on a bit of toast; and, though of a size enabling them to be eaten with the fingers, they must be eaten with a small fork.

The Use of the Fork

The fork is the diner's sceptre, and his grace is shown by the way in which he wields it. The fingers must not be twisted about the fork but it should be grasped firmly, but lightly, in the hand and raised

sidewise to the mouth; the elbow should never be crooked so as to bring the hand round at a right angle, or the end of the fork directly opposite the mouth. Thus the fork comes nearly parallel to the mouth, and not at right angles. The fork should always rest on the plate when not in use, and never should more be taken on it than enough for a small mouthful, so that it may not pause in the air while one is eating. So far as possible, the fork must be substituted for the spoon, even in the case of peas, beans, and other small vegetables, the spoon being used only to convey semi-liquid food to the mouth. Food must not be mashed between the prongs of the fork, and the impression that it is being used as a shovel is given by those who unduly load it with large portions; nor should the food be pushed upon the fork with a knife. The fork should be raised without hurry to the mouth, which must be opened only wide enough to admit its passage, and the lips should be closed while masticating.

It is vulgar to push one's plate back after eating; merely resting the fork across the middle of the plate, with its prongs pointing away from you, shows that it is ready for the waitress, who removes everything pertaining to one course before serving another.

How Servants Should Serve

When the soiled plates have been removed one at a time, and of course not piled into heaps nor put

on a tray, they are taken from the dining room and deposited in the pantry. Soiled plates are not put upon the serving table, which contains only the plates needed for the current course. Dishes are set down and removed only from the right of the individual served, although the dishes from which the diner helps himself are presented from the left side; the reason for this can be appreciated if one attempts to reverse the usage.

If the guest is to help himself from the tray, it is held low enough for him to reach it with ease, and either a fork or large spoon or both are placed thereon so that he may conveniently take the fork in his left hand and the spoon in the right to help himself. As a novice will seldom be the first to whom a dish is offered, he can watch the service to others before it reaches him, in order that the scores of slight variations that are necessary for certain dishes may be imitated, but the principles here given form a basis on which the exercise of calm common sense should always offer the correct solution.

At a formal dinner the sideboard or side table contains only extra plates, silverware, napkins, and other articles, together with sauces, for use in an emergency. If both a sideboard and serving table are in the dining room, the former should not be used for the storage of anything intended for use at the dinner, but merely for the display of a few fine pieces of silver or china that are not to be used at the meal being served.

The waitress enters the dining room with a plate of soup in each hand and places the one in her left hand on the serving table and the other on the service plate of the guest at the right of the host. Should there be only one waitress she will serve the guest at the left of the host first at the succeeding course, and continue this alteration of service, going round the table from left to right and from right to left in alternate courses so that there may be no discrimination. If there are two waitresses one begins at either side of the host. Thus the host is served last but the hostess receives her plate in turn, according to the regular routine in making the round of the table. Formerly it was the custom for the host to be served and to taste of each dish first, so that there might be no suspicion of poison, but sufficient time has elapsed since the days of the Borgias, to render this assurance unnecessary.

Either before or after the service of soup, dishes containing celery and olives are passed to which the guest helps himself, to the former with his fingers and to the latter with the spoon accompanying the dish for the purpose, or otherwise with the fingers, and places them on the edge of the service plate.

The celery and olive dishes are often left on the table after being offered to the guests, so that they may be taken whenever wished.

Soup Must be Sipped Silently

The first opportunity that the novice has to betray himself is when the soup plate is set before him. It is remarkable that there should be people in the world who throw back their heads like a chicken when they take soup, as the most clumsy man could avoid doing so by simply scooping it up with a motion away from himself and then raising it to his lips, bending slightly forward and taking it from the side of the spoon, never from the point. Few things are more offensive than the noisy sucking up of liquids; when one is so unfortunate as to have acquired the habit he can cure it, as well as that of crunching celery noisily, by careful attention. Attempts to suck up the soup from the spoon, or to draw it across an imaginary chasm, causes the sound that comes from a deep intake of the breath.

Soup must be sipped silently, and this can be learned with very little practice, but until this has been done a person would do better not to take soup, as it is by no means necessary to do so to please the hostess. Care should also be taken not to jar the spoon against the edge of the plate or scrape the drops off the spoon with the lips, or neglect to leave at least a spoonful still in the soup plate. The person who puts too much soup in his spoon is inviting an accident. It is considered impolite to break bread or crackers into the soup even though offered for the purpose. If croutons, or small pieces of toast, are in the soup they are conveyed to the mouth

with a spoonful of soup and eaten as any other food. No one should tip the plate and scrape it as if trying to rub the decorations off the china. When a glass, or full spoon, is raised to the lips the eyelids should be dropped. The outstretched little finger is not considered an evidence of good breeding, but like all flourishes is regarded as out of place.

When bouillon is served in cups, as at a luncheon, the spoon is intended only for the purpose of tasting, and after a sip or two from its side, it is drunk like any beverage, noiselessly from the edge of the cup. Jellied bouillon is often served at luncheon, and should always be very cold; it is eaten with a spoon, never with a fork. Formerly a guest was offered the choice of clear or thick soup at a large dinner, but now any soup, even turtle, is usually strained before serving, and a potàge St. Germain, or other cream soup, is the thickest that is served at a formal dinner.

Conversation at Table

"In manners tranquillity is the supreme power," said Madame de Maintenon, who taught manners so successfully to the children of a great king, that he made her his wife. So not only is any clatter of silver, china, or glass as disturbing as noisy eating, but conversation must be carrried on in low tones. Usually the hostess talks to the person at her left at a large dinner and the other ladies follow her example until she turns to the guest at her right,

upon noticing which the guests imitate her example.

You are supposed to confine your conversation to your neighbours and not talk across the table, or across any one, unless the dinner or luncheon is very informal. To address the whole company in a loud voice or to force them all to listen, either by demanding it, or by speaking so loudly that they are compelled to do so, is the height of ill-breeding. Should the host or hostess request any guest to tell a story, or answer a question, the narrator proceeds in as low a voice as can be used to make himself audible, and all of the other guests must cease their conversation.

The rules for conversation are the same at the dinner table as elsewhere, except that they prescribe even more restraint in manners and the choice of subjects. George Washington laid down the rule that all disgusting and unpleasant subjects should be avoided while at the table, and this practice is followed by all those who have given a moment's thought to the expression of their innate Culture. When all of the guests have had time to finish their soup, the waitress removes the soup plates, beginning with the one first served, leaving the service plate still in place.

The Fish Course

A fish course is not necessary. Should it be a substitute for meat, a sufficiently large portion to so indicate is brought in on the plate set before each

guest; or if service is in the English or compromise style, as employed at luncheons and many small dinners, the dish is set before the host, who puts a piece on one plate at a time, and the waitress sets it in front of the guest, returning for another. Since this delays the dinner, when there are many guests, the waitress usually serves the fish already cut into portions from which the guest may help himself.

The inconvenience of fish as a *pièce de résistance* at a formal dinner is so great that it is usually offered merely as a minor course, in which case rather small portions are brought in by the waitress on separate plates, each being garnished with a slice or two of tomato or cucumber. The plates must be warm, being made so by having been immersed in very hot water or heated in a warming oven, and the maid carries them one at a time to the guests in turn, as with the soup. If the guests are to help themselves, the hot plates are first distributed, and then the large platter containing the fish is offered, but the plates must all be in position before the actual service of the fish begins.

The cucumbers or tomatoes may be served on the plate with the fish, but it is more formal to offer them separately to the guest, the waitress going to his right and depositing a few slices on each plate unless the guest signifies that he does not care for any.

Neither you nor the waitress may put back anything after it is once on your plate.

The Entrée and the Meat Course

An entrée may follow the fish, or be substituted therefor. It is customary for the waitress to remove the used fish plate with the left hand and then with the right to set the plate containing the portion of the entrée on the service plate. But empty plates may be set down before each guest and the entrée served from a large dish, the waitress depositing a portion on each plate, serving from the guest's right; or it may be offered from the left to the guest, who helps himself. A knife is not used in eating the entrée which is soft enough to be handled with a small fork.

The French call the meat course the *pièce de résistance* and every guest must eat, or pretend to eat, of this. If he does not actually eat, his hostess will not feel at ease, though she must not comment upon his neglect.

One excuse for the old custom of having a game course follow the roast with an iced punch in between was so that the person who did not like the roast might neglect it and trust to luck to be able to fortify himself against starvation when the game was served. But now you must eat the roast or satisfy your unappeased hunger at a restaurant or from your own pantry later. On this account it is customary to avoid, at a formal dinner, any roast other than lamb, beef, chicken, or turkey, which it can be safely assumed will not be distasteful to any one.

Assuming that there is only one meat course, and

that is roast turkey: Two dinner plates holding turkey are brought in; one is set upon the service table, and with the other in her right hand, the waitress removes with her left hand the entrée and service plates of each guest in turn, setting the plate with turkey in its place with her right hand. When all have been served with turkey the waitress brings in a dish of, perhaps, mashed potatoes with a spoon pressed down into it. The dish is carried on the flat of the left hand, a folded napkin between the hand and the dish. She puts a spoonful of potato on each plate, and then later serves the giblet sauce, green peas, and cranberry jelly, in the same manner and in the order in which they are mentioned here.

A pleasing variant that is distinctly American for an informal dinner is to have the roast brought in ready carved in even slices on platters so that the guest may help himself to rare or well done, white or dark meat, as he may fancy.

The Second Helping

At a formal dinner neither the hostess nor host should suggest a second helping, as it delays the progress of the courses. At an informal or family dinner, the hostess may invite a guest to take another helping, or she may have the dish passed again by the waitress to all of the guests. If the hostess is serving the entrée, salad or dessert herself, she may offer her guests another helping from the dish in front of her. If the host is carving he

may urge another slice. A guest, even at a formal dinner, may ask for a glass of water if he wishes; he makes his request quietly to the waitress as she approaches his chair; but he is never expected to make any other request to her or to give an order, even when in a restaurant. The watchful eye of the host or hostess is supposed to be ever alert, to see that his wants are being supplied. Unless the waitress has been perfectly trained, the hostess should instruct her in advance to see that such needs are supplied. Should the plate be removed for a second helping, the knife, if used, should be placed on the plate beside the fork, following in this the rule that when the knife is laid aside after using, the point should rest in the centre and the handle on the edge of the plate, never half on and half off the plate.

How to Diet

Judicious people who are "dieting," as so many people are, may toy with their forbidden viands but actually not eat them. But to say "I am dieting" is impolite, not only as a conceited assumption that the matter interests other people, but as positively recriminating to some guilty consciences whose owners are enjoying mashed potatoes or French pastry.

Though not a subject for dinner-table conversation, it is doubtless true that many of us eat too much food and in such cases it is often betrayed by excessive fat, an obesity which is due not so much to

over-eating, as to eating the wrong things. People become fat because the amount of food eaten, digested, and absorbed is in excess of the amount burned up in the day's work, including keeping warm, and, in the case of children, in growing, which is one reason why youngsters require more of the fat-forming foods than do their elders, who need very much less, especially after reaching the age of fifty years or so. The excess food composed of carbohydrates, is converted into suitable material by the body and stored as fat in places that are not much used.

People burn up this fuel at varying rates, a man doing hard muscular work, usually consuming more in a day than one who works only with his brain and moves about little. Fidgety, worrying people use up a great deal of fuel and hence rarely fatten, and those who have very little thyroid and are placid in temperament accumulate through physical repose.

Starvation to reduce fat is not necessary; one need merely avoid the carbonaceous foods, such as starches, sugar, and oil. Potatoes are the worst of these and drinking at meals increases fat, as does an afternoon nap, because of the rest it gives to the body. The foods to avoid are pork, ham or bacon, bread, biscuits or crackers in any form except toast, the fats of any meat, spaghetti, cereals for breakfast, corn, any beans except green beans, milk, sugar, cream, butter, grapejuice, pies, pudding, pastries,

candies, sweets, nuts, grapes, figs, and raisins. This leaves quite a considerable number of foods. A person who seeks to reduce may eat any meat except pork provided it is not fried and he doesn't eat the fat; also fish and any other sea food; any fruit except bananas, figs, and grapes, and any green vegetables except corn. Also he may eat eggplant, carrots, turnips, beets, and radishes, but they must not be cooked with milk or sugar or fried. Bear in mind that sugar must be avoided and that two pounds of white bread is more fattening than a pound of sugar, and that it is useless to attempt this regimen, unless one follows it faithfully, as even a lump of sugar, or a little milk in tea or coffee will keep one from accomplishing the desired results.

Naturally any person who seeks to build up adipose tissue to supply a deficiency must refrain from worrying and must eat of the fat-forming foods which are taboo for those who would reduce.

The Use of the Knife

It is exceedingly bad form to have separate dishes for individual service of vegetables, but, even though the meat and vegetables are on the single plate before him, care must be taken by the eater thereof to keep them separate. Mashed potatoes must not be piled upon a piece of meat, or mixed with peas and jelly. The knife is used only to cut the meat, never to convey it, or potatoes, or jelly, or peas, to the mouth.

We may have the warrant of our ancestors for eating such things with knives, but before forks were invented and their use became the undisputed rule of the dinner table, knives were broadened at the tips to enable the eater to scoop up his food. Queen Elizabeth's fork that caused pulpit denunciation was a primitive affair having only two prongs, hardly suitable to carry peas to the mouth; so she probably used her knife for that purpose. But our modern four-pronged forks make the use of the knife as a shovel unnecessary and all vegetables, even peas, are conveyed from the plate to the mouth by the fork, never with the knife. Not so very long ago one could occasionally see a person of Culture, notably one of the most distinguished of New England senators whose manners in other respects were perfect, thrusting his knife into his mouth while at dinner, to the dismay of the younger generation who had been taught the proper use of the knife and fork; of which many of the distinguished men of the past were ignorant.

No person of Culture stirs his food with a knife blade. Nor does he scoop up gravy with it, and pour it over a fork full of potatoes or other food. So far as possible one should avoid calling attention to the fact that the fork is being used as a substitute for a spoon, although it is not necessary to follow the English inhibition, which demands that the fork must not be passed from the left to the right hand, as we do in America, but that throughout the dinner

it must be used in the left hand, food being conveyed to the mouth on the back of the fork. Such a habit can scarcely be acquired unless taught from infancy, in the same way that a left handed child is taught to use his knife and fork as do other Americans; hence, like the English sound of broad "a" it is best safely left alone. Brander Matthews has derided Americans who attempt to eat peas from the back of the fork instead of the front; but to eat peas from a spoon is considered shocking.

How to Serve Corn and Artichoke

It is just as well not to serve corn at a formal dinner, unless it is cut off the cob, which is regarded as a barbarism by those who are inordinately fond of the Indian's golden legacy; but since to eat it with the little holders stuck in the end of each cob which were invented by a railroad millionaire during a summer at Newport as a substitute for fingers, is a messy task for even the most dainty, the dish is avoided except at family dinners.

As for the delicious artichoke, consideration for the diner would impel the serving only of the tender bottoms so that these may be eaten with the fork; but if served with the leaves, they must be pulled from the heart with the fingers, one at a time, the fleshy ends dipped in sauce or melted butter, and passed between the teeth. The heart is afterwards eaten with a knife and fork, care being taken to avoid the inedible spiny "choke," if the cook has

not cut it out. Be sure to wipe fingers on napkin for no finger bowl is brought at this stage.

Should the number of courses be extended from eight, this is generally done by having two meat courses, the first being roast beef or lamb and the second a fowl, generally roast turkey or chicken, though the chicken may be broiled. These two courses may be separated by a frozen punch, which is served, not like ice cream, but in a short-stemmed glass or in half of an orange skin, and this in turn placed on a small cold plate of fine china. The small spoon with which it is eaten, is not left in the glass after eating, but placed upon the plate.

The Serving of Salad

If there are two roast courses, the salad is made a part of the "game course," as the supplementary meat course is called, the name being still used by the butlers, even though barnyard fowls or tame squabs displace grouse or partridges. The salad is on a small separate plate, which is set by the waitress at the left of that containing the game. One must not touch broiled chicken with the fingers any more than one would the bone of a chop, but must be content with eating only that portion which can be separated from the bone with the aid of a knife and fork.

It is better to serve the salad on plates rather than to let the guests help themselves. But the

empty cold plates may be set down and a large bowl of salad offered with the salad spoon in it at the right and a salad fork at the left. Even at a dinner formally served, it is no longer fashionable for the host to make the dressing, although a generation ago it was an accomplishment for which many men were famous.

When there is but a single meat course, as at most unceremonious dinners, the salad is served as a separate course. It is prepared with the dressing on it *"bien fatigué,"* as the French say, and separate plates containing it are set before the guests as in the service of any course, and a fork is laid to the right of the plate. It is usual to pass salted crackers after the salad has been served.

The salad is usually hearts of lettuce or lettuce and tomatoes.

Salads, such as chicken and lobster, are reserved for luncheon, the function of a salad at dinner being to supply fresh green food to supplement the dishes already eaten. Plants eaten uncooked, such as celery and lettuce, are not easily digested unless they are fresh and crisp, and a wilted salad being unwholesome as well as unpleasant in appearance, great care should be taken in the preparation in this respect, with special attention to cleanliness, each separate leaf being given careful examination.

Asparagus is often substituted for the uncooked salad, as a course, in which case it is usually served

cold, with either Hollandaise sauce or a dressing of vinegar and oil. King Edward VII ate asparagus with his fingers, and so made that the fashion in England, yet most Americans cut off the edible portion with a fork. Some of us make the distinction of eating hot asparagus with a fork but take up cold asparagus with our fingers, and eat it as we would the leaves of an artichoke.

The Dessert Course

After the salad plates have been removed, the crumbs are brushed from the table, a napkin and plate being used for the purpose though some hostesses use a crumb tray of silver.

The dessert plate is then placed with the ice cream fork on the right hand side of the plate; or if ice cream forks are not used, a spoon in its stead. At restaurants, and some very large dinners, the Russian style is followed in having the ice cream on the plate set before the guests, but the preferred practice at informal dinners is that the mould of ice cream resting on a napkin with its serving silver in place shall be passed by the waitress; the mould is already cut but its shape retained.

When all have been served, the waitress passes the cake, to which the guest helps himself with his fingers if the cakes are small, but to layer cake, with the fork provided for its serving. Iced and layer cakes are most comfortably eaten with a fork, but when none is provided the prudent will forego them.

Small cakes are broken into pieces of convenient size and lifted piece by piece to the mouth, with the fingers.

The dessert is often followed by fruit. Should the dish containing it be passed, it is unpardonable to finger and feel several pieces before making a selection. If you touch a piece of fruit you must put it on your plate even though you do not eat it.

When strawberries are served the portions are on separate plates. If unstemmed, in the fashionable European vogue, the guest dips them in sugar, holding them by the stem, by which they are also lifted to the mouth, and the stem restored to the plate. An orange is peeled, quartered, and eaten with knife and fork; the segments should not be eaten separately with the fingers. Grapes, unless seedless, should be avoided, as the seeds must be removed from the mouth to the plate with the fingers, and it is not a pleasant sight; of course, such grapes as Concord, with inedible skins are annoying. Bananas should be stripped of the skin and cut up with the small knife and fork provided with a fruit course. Peaches are handled entirely with the knife and fork, as are apples and pears. Should a fruit stone be taken into the mouth inadvertently, it may make the return journey on a fork.

The Use of the Fingerbowl

When the dessert plate is removed by the waitress, the fingerbowl service is placed by her with her

right hand; it consists of a plate with a doily and a bowl one third full of tepid water, garnished perhaps with a thin slice of lemon. If fruit is served the guest removes the finger bowl from the service plate, since the latter is destined to receive the fruit. The bowl and doily are placed a little to one side with the bowl upon the doily.

Probably outside of the music halls and the comic newspapers, few people have drunk out of finger bowls, yet many betray a lack of breeding by using them as wash basins, as was necessary before forks came into use. The fingers of each hand in turn are dipped into the water and not both at the same time. The finger tips are rubbed together, without stirring up the water, and are then dried on the napkin, which still rests in its usual place on the knees.

If finger bowls are not served one must not, except at a picnic, pour water from a tumbler over one's fingers, or dip the fingers into the drinking glass, or dip the corner of the napkin into the water and wipe the mouth or fingers. Casual and dainty use of the finger bowl is a mark of refinement, and a finger bowl should accompany the most informal luncheon or dinner, even when no guests are present.

Frequently bonbons, such as mints, are passed after the guests have used their finger bowls.

If cheese is served, a choice between at least two varieties should be offered, and thin dry toast or crackers should accompany the cheese. Camem-

bert, Brie, Canadian Club, and other soft cheeses are eaten with a fork or transferred with a knife to bits of bread or crackers. Hard cheeses are often eaten with the fingers. Limburger and other "smelly" cheeses, or those that are too ripe, have no place at a formal dinner. Like onions, they should be indulged in privately if at all.

Additional Modifications

The discussion of the dinner that we have been describing suggested the inclusion of so many vital, though perhaps tedious points, that it has been rather long drawn out. Yet while we are waiting for the coffee to be served, we must digress to mention additional modifications that may be necessary other than have been noted because of departures from the Russian or formal dinner.

Many people of Culture have only one maid, and they wisely use the English style. In following this, these points are to be remembered: The food is served from the table but, with the exception of relishes, bread and butter, and such articles as pertain to all of the courses up to dessert, only one course appears at a time upon the table. All dishes from which food is to be taken are passed to the left of those at the table. The portions prepared and set before an individual are set from the right. Everything pertaining to one course must be removed before serving another course. After the carving of the meat, the carving knife and fork and the gravy

spoon should be removed on a tray, care being taken that each lies separately on the tray. If additional carving is necessary, the carving utensils should be returned clean, and again removed.

The English style is for the roast to be placed on the table, and there be carved in state by the host, who, as a result, may have very little time to do anything else. Especially may he thereby be barred from taking any part in the conversation, as the roast will occupy all of his attention. Hence has arisen the American custom of placing the roast ready carved before the host at dinners served in English style.

The waitress stands at the left of the host or hostess when taking up or setting down a plate, or when receiving upon a tray a plate, or other article prepared for serving. She lifts the plate, instead of the host or hostess handing it to her. She serves the guests in turn beginning at the right of the host. Of course, no guest must pass his plate to another guest when a waitress is present.

How to Carve

While American men seem pleased to avoid the labour of carving, yet a score of English worthies have asserted that every gentleman must know how to carve, and so we must tell them how to do it, especially since the Frenchman, La Reynière, concurs in asserting that it is as necessary for a man to understand how to carve "as it is for a young girl to

dance in order to secure a husband." If an uncarved roast is brought to a table where there is no host, the man nearest it must offer to carve, and if he should cut it with the grain instead of across it, as bold but well-meaning amateurs have done, almost any other man present would feel a perfect right to discharge him from his unaccustomed duty on the spot.

To carve roast chicken, or turkey, place the bird on its back with the drumsticks at right of the carver; introduce carving fork across the breastbone at its highest point and hold firmly in the left hand. With carving knife in right hand, cut through the skin between the second joint and the body, close to the body. Using the knife for the purpose, pull back the leg and second joint in one piece and disjoint it from the body; then cut off the wings. Carve breast meat in thin parallel slices. Remove fork and use it with the knife in separating second joints from drumsticks; also carve each of these in slices so that the guests will not have to do this themselves, and so that an equal division of white and dark meat may be given if no individual preference is expressed or the carver does not know the tastes of those whom he is serving. Some of the dressing should be placed on each plate.

Broilers should be cut in half, and each half then again divided, so that the bird shall be cut into quarters, if it is large, severing the joints as far as possible, since it is difficult for this to be done by individ-

uals on the plate. Serve a quarter or half, according to the size of the bird, to each person. If quarters are served, the wing portions should be given to the ladies while the men are given the drumsticks.

A rib or sirloin roast should be placed on the platter with the bone side down; press the fork well down to the centre of the roast; hold the fork firmly in the left hand and, with a pointed thin-bladed sharp knife, cut in thin parallel slices from crisp fat edge to the bone. Then slip the knife under the slices and cut the meat from the bone. Serve dish gravy with each portion. The "roast beef medium," that Miss Ferber has declared to be our national dish, describes the portion that should be put on the plate of each guest, with whose tastes the carver or waitress is unacquainted.

Strict compliance with the English style requires the waitress to put everything on the table and then the guests are expected to pass the dish nearest them to the others, and in every way unobtrusively assist in the service.

Variations suggested in the description of the formal service, requiring the guest to help himself to the dishes as offered by the waitress instead of having a plate containing his portion set in front of him, are actually compromises and hence these do not need to be repeated in a special discussion of the mixed service. Thus at a compromise service, the fish on one or two long narrow dishes and cut into sizes for convenient helpings is offered to the guests.

The roast joint or fowl is carved in the pantry, and the slices of meat, cut of a uniform size, are laid half-way overlapping each other, on long silver dishes, with a sprig or two of parsley for garnishing. This is offered first and is followed by a dish of green vegetables and one of potatoes offered by another servant; or, if there is but one waitress, the roast is served first and she later makes the rounds with the vegetables. Care should be taken that the placed plates, on which the guest is to help himself, must be warm or cooled, in accord with the viands which they are intended to contain.

The Serving of Coffee

Many hostesses have adopted the custom of serving coffee in the library or drawing room. The waitress brings in a tray on which is the coffee in small cups, and when each guest has taken his cup, she makes the rounds with a tray containing sugar bowl and small creamer. If the hostess prefers to pour, the maid sets the after-dinner coffee service before her. There must be tongs for the sugar, as it is impolite to take up the lumps with the fingers, and the guest would be forced to use his spoon, or otherwise do without sugar. Although cream is offered, it is so seldom used that many hostesses feel that it is unfashionable to have the creamer, which is generally omitted at a formal dinner, but is customary at informal affairs. Large cups of coffee are forbidden, and it is even considered not the thing

to ask for a second cup, as the coffee things are to be removed from the library as quickly as possible.

One does not leave his spoon in his cup of coffee, as the spoon is provided only for stirring and tasting. Only the vulgar try to cool their coffee by blowing on it, or stir their tea or coffee violently. To pour hot tea or coffee violently from spoon to cup, or from cup into the saucer, is a serious offense against decency. The saucers of old, from which our great grandparents drank their coffee, were very deep, and often the coffee was poured into them, the cup being placed on a flat plate, like our bread-and-butter plate.

A lady is not supposed to smoke either at dinner or in the drawing room unless cigarettes are passed to her by the hostess or the latter sets the example. To do so uninvited is a presumption, and to ask permission is just as bad, since the hostess must grant it whether she disapproves or not.

What Not to Do

"Delicacy is to the mind what fragrance is to the blossom," said Ochilles Poincelot. What then must be said of some horrible table habits that betray the noxious weeds of vulgarity, or lack of proper environment in the youth of those who indulge in them, such as that of reaching or straining across the table or across another person for something, the spearing of a potato with a fork, the thrust of an individual fork or knife into a butter or pickle dish, drop-

ping bits of bone into the plate from the mouth, or gnawing a bone like a dog to get every last morsel, talking while masticating, forgetting what a disgusting glimpse is given of the food being chewed?

To dip a greasy or sticky knife blade into a salt cellar, or to wipe the knife on a piece of bread, even in order to use the knife to take up drops splashed on the tablecloth or on one's clothes, is absolutely vulgar. Potato chips must be eaten with forks, not with the fingers; nor must one use "Adam's forks" to eat chops or drumsticks. Lobster claws may be taken apart with the finger, though generally they are cracked before being served, so that the lobster fork may be used to extract the meat.

One should never empty a cup or glass at a single gulp, and before drinking, care should be taken to wipe the lips carefully, so as not to leave a greasy mark on the glass. Indeed, the napkin should be used after each mouthful or drink. To use a toothpick in public is of course a sign of the most hopeless ill breeding. To put the elbows on the table, or assume any other lounging, restful position, or to smoke without being invited, are regarded as offensive ways of showing that one feels himself at home; and also that at home he is apt to slouch.

After the Dinner

After dinner, at a motion on the part of the hostess, the guests withdraw to the drawing room, to which custom, by the way, it owes its name, which

time has shortened from "withdrawing room." Gentlemen rise first, when the hostess gives the signal for leaving the table, and each gentleman pulls back slightly the chair of the lady at his right. Upon arising from the table shake the crumbs from the lap unostentatiously, so as not to take them into the drawing room, lay the napkin carelessly on the table, but do not fold it or put it into a chair. If the hostess folds hers, it is polite to do so, if one notices it in time, though even at a home dinner the same napkins are not supposed to be used twice. It is not considered good taste to try to clean up one's place or perform any of the functions of the waitress, but if she does not open the door or draw back the portières when the guests arise, the man nearest does it.

To leave less than half an hour after dinner is impolite, and with a dinner beginning at 7:30 it is customary to order the motor to call at 10 o'clock, which allows two and a half hours, its usual duration. Should there be an engagement to be kept afterward, the hostess must be notified at the time of the acceptance of the invitation, but since it is not good form to hurry through a dinner, such engagements should be avoided as far as possible. It is considered very discourteous to "eat and run," or to leave before the dinner is completed, however the service may drag. But a physician or clergyman, summoned by telephone, may leave with an explained apology for the emergency which, being

assumed, need not be explained in detail. A hostess should not press a guest to stay when he says that he must leave.

When one attends a family dinner served in English or mixed style, where the dinner may be reasonably finished in an hour, one may, at the time of accepting the invitation, state that he must leave at a certain time, and he is then privileged to do so. When a husband and wife, or brother and sister, or a man and his fiancée dine at the same house, the lady must make the first sign for their departure.

Obviously a guest cannot leave without seeking out the hostess and bidding a polite adieu, saying "Good night, Mrs. Lawrence; I must thank you for a most enjoyable evening." You need not mention the dinner itself, or any part of it, it being assumed that you are more than satisfied. A murmured "Good evening" to the rest of the guests in general is enough, although a special good-bye may be said to any one if you wish.

Poise is Necessary

Nothing should disturb the serenity of hostess or guests at a dinner party. It has been emphasised over and over again in this chapter that, although the dinner may have been the real lure to some of the guests and perhaps the hostess prides herself on the dishes set before them, no allusion, even indirect, must be made to that possibility. So too is its corollary, that no accident or hitch shall disturb

its tranquillity. A guest, arriving late, must take up the dinner at its stage when he enters. Before seating himself he goes to his hostess and apologises for his lateness, and then everybody, including himself, forgets that he was not present from the beginning.

On the same theory, should a crash be heard from the pantry or kitchen, it should be ignored by everyone, including the hostess. Should a servant make mistakes, the hostess does not reprove her in a tone audible to the guests, nor should any remark or direction of hers to the waitress ever be loud enough for others to hear. Nor must a guest say anything if she jogs the waitress's arm, uses the wrong spoon, or makes any mistake. In a word, the greatest possible poise must be used. If a dish is ill cooked, it is not sent back by the hostess to the kitchen, and the guests make the best of it, eating it or not according to their politeness or appetite, and they make no comments nor does the hostess apologise, although she may tell the waitress to hasten the service of the next course. But only at the most informal home dinner should there be any attempt at a substitute.

If any dish is really spoiled, so as to be inedible, the waitress first tells the hostess, who instructs her to omit it or provide a substitute if one can be quickly made ready, but the hostess does not call attention to the matter. When a distinguished Englishman dined with a member of our President's cabinet some years ago, canvas-back duck was served

to him by the host as an unusual delicacy. The Englishman declined to eat it, alleging, when pressed, that it was too rare. To the horror of the cook it was sent back and cooked to a turn, the hospitable cabinet officer receiving as his only reward his guest's comment that it "wasn't quite so nasty as when it was underdone." So nothing was gained by sending back the dish, and as usual apologies or attempts to remedy made matters worse.

If for any reason you wish to leave the table during the progress of a dinner, you make your departure without excuse, and return without one, as if it were a matter of course, and no one at the table should appear to notice the temporary absence. For here again the rule of preserving poise in every circumstance and of making no unnecessary apologies comes into play.

If a guest upsets a cup of coffee or a glass of water, he merely says, "I am very sorry," making no other excuse for his awkwardness. The hostess merely says it is of no consequence and the waitress repairs the damage. The same colloquy follows if he should be so unfortunate as to upset a glass of water into a neighbour's lap, but she may arise and shake the water from her dress and the waitress bring a napkin to assist her in drying it. If the accident is very serious, the lady withdraws to the dressing room where a maid assists her. In such a case, if you have been the cause of the accident, you say: "I am sorry I was so awkward; won't you

please forgive me?" but your apology must not be overdone. The other guests naturally behave as if nothing had happened. If you drop a knife or fork, you ask a waitress for another, although, if she is in the room, she will probably bring you one without being asked. The first thing we learn about the expression of our Culture and that which you must always remember is that the way to improve it is by practice, just as the muscles are improved by physical Culture; and just as a trained acrobat does not go through his exercises in slovenly fashion merely because he has no audience, so Culture must not be forgotten when one is alone.

Exemplifications

Correct Eating

At the rate of three meals a day the man who lives to be three score and ten disposes of 76,650 meals in all, and one would think he would know how to eat before he had consumed more than twenty or thirty thousand meals. Yet it is only the invalid who realises how much his health depends on the quantity of food and what sort he takes. The healthy man leaves himself entirely in the hands of his cook or his restauranteur. Hence, the healthy man runs a serious risk of becoming an invalid. Very few escape the horror of dyspepsia; many become martyrs to rheumatism or disable themselves with corpulency. Some actually starve in the midst of plenty, for they have ruined their assimilative powers.

Vivekananda's remarks on food are interesting. "We have," he said, "to take care of what sort of food we eat at

the beginning and when we have got strength enough; when our practice is well advanced, we need not be so careful in this respect. While the plant is growing, it must be fenced around, lest it be injured; but when it becomes a tree the fences are taken away; it is strong enough to stand all assaults.

"A Yogi must avoid the two extremes of luxury and austerity. He must not fast, or torture his flesh; he who does so," says the Bhagarad-Gita, "cannot be a Yogi—he who fasts, he who keeps awake, he who sleeps much, he who works too much, he who does not work, none of these can be Yogis."

With regard to fasting, however, it may be the means of restoring "equilibrium by exaggeration" in ninety-nine cases out of a hundred. If only two moderate meals be taken each day, there will be little need to fast.

Most people should examine the matter of the diet sensibly and eat that which is good for them, not that which they can endure. Parts of the body die daily; new parts take their places. Let us see to it that the new parts are pure and strong. Surely this is science and common sense.

While considering what we should eat and how often, we should also consider when we should eat various foods. Nuts, and in fact proteids in general, should probably be taken near the beginning of the meal and during the meal rather than at the end of it; proteid being the most important part of our food should be given the first chance at digestion. Fruits are better taken in the morning or the evening than at midday. The old-time notion that fruit was bad for you at night has been thoroughly exploded. No heavy food should be taken just before bedtime or just before hard exercise or hard brain work.

Next, how should we eat? If we do not eat slowly then we ought to eat the most easily digested foods. But of course it is better to eat slowly. In order to get the habit of eating slowly we must concentrate the attention upon mastication, which will soon become slow naturally. Slow and complete mastication breaks up the food and adds saliva to it and this helps part of it to be better digested. Slow eating is therefore economical and also produces more taste from the food. Every real gourmet eats slowly, and a person of Culture never hurries while at meals.

During the meal one should of course be cheerful. Great helps will be talk of a cheerful kind and a light-coloured room. Too many rooms are depressing in colour. A dreary breakfast room may spoil the whole day.

Horace Fletcher, the apostle of mastication, which carried to extremes is known as Fletcherism and is not entirely indorsed by dietetic experts, has, however, made a very interesting comparison between the body which is merely an apparatus to act as a tool for the mind and an electrical machine.

Electric Apparatus	*Mind Apparatus*
Fuel	Food
Choice of best and cheapest fuel	Choice of food
Crushing of coal in order to help complete burning	Preparation and mastication of food
Automatic carrying of crushed fuel into the bins and then into the furnace	Carrying of the prepared and masticated food into the stomach
Burning in the furnace (with the help of oxygen)	Digestion in stomach and in other organs with help of oxygen
Making of steam in the tubes; storage of steam in the boilers	Making of food in the veins and arteries. Storage of blood here and in the tissues

Steam	Blood
Engine	Heart and lungs
Dynamo, with its coils	Brain, with its cortex and nerve centers, spinal cord
Electricity	Mind energy
Steam Gauge	Blood gauge or pulse
Volt gauge showing the available power	Strength
Electric motors, attached from the dynamo to the different machines by wires; so that the machines get their power from the dynamo	Mental motors, attached from the brain to the glands and muscles by nerves, so that the glands and muscles get their power from the brain
Automatic switches to regulate the amount of power thus sent	Sensitive nerve ends to regulate the amount of power thus sent, to be used in digestion and excretion
Demand for fresh fuel to make up what is used or wasted	Appetite
Fresh and vigorous air	Fresh and vigorous thought
Intelligent engineering	Ditto
Overloading, especially with bad fuel at the wrong time	Overeating, especially of bad food at the wrong time
Unnecessary ashes as the result	Unnecessary fermenting, etc., waste as a result
Neglect of cleaning, oiling, and repairing	Nature does not neglect this *within* us

Proper Way to Eat Various Foods

Apples—Cut into quarters with knife; peel quarters separately with knife; cut away seeds.

Artichokes—Pull leaves from heart, one or two at a time. Dip fleshy ends in sauce with fingers and draw through teeth, then place leaf on plate. The heart is eaten with fork, or knife and fork.

Asparagus—Use fork to cut off edible ends, and to convey to mouth. May also be eaten with fingers, the end being first dipped in sauce, and then lifted to lips by holding the large end in fingers.

Bananas—Strip off skin with fingers, lay the banana in plate and cut and eat with fork; unless fruit knife is served, then cut with it.

Beans—Always use fork.

Beets—Use fork. Cut in small pieces as eaten.

Berries—Spoon; except strawberries, which if served with stems, are eaten with fingers; hold one at a time by stem and dip in powdered sugar.

Bouillon—If in cups, one or two sips from spoon; then drink as you would coffee.

Bread—Break into small bits and butter a piece at a time.

Cake—If dry, break into bits and eat as if unbuttered bread. Layer and very soft cakes are eaten with fork. Cake must not be broken into ice cream or preserves.

Celery—Fingers, when served as relish; fork if braised or in salad.

Charlotte Russe—Fork.

Cheese—Hard cheeses with fingers; or put it on bit of bread or crackers with knife. Soft cheese use as butter on bread or crackers.

Cherries—See Grapes.

Chicken Bones—Under no circumstances eat with fingers; meat from wings or drumsticks must be cut off with knife or not eaten.

Chops—See Chicken Bones.

Corn on the Cob—Fingers, special holders sometimes provided. Must not use napkin to hold while eating. Should be served cut off cob at formal dinners; but if not, it is rude to cut it off at the table, since this would imply that it should have been thus served.

Crabs—Deviled, with fork; soft shell, knife and fork.

Croquettes—Fork; do not cut with knife.

Cucumbers—Fork; cut with side of fork, if necessary.

Custards—If soft, with spoon.

Dates—See Grapes.

Eggs—If in egg cup, must eat from shell; cut off close to top with knife, and use spoon; if in restaurant and no egg cup, have waiter open and serve; if in home break into cup and use spoon.

Eggs—(Other than boiled)—Fried, scrambled or poached eggs are cut and eaten with fork; or if on toast it may be cut with knife and then conveyed by fork, with part of egg on it.

Figs—If dried eat with fingers. Fresh figs with fruit knife and fork; preserved figs with spoon, if in syrup.

Fish—Fish fork; try to avoid use of knife; and cut, as well as convey, with fork. Knife, if provided may be used to remove bones. Never use a steel knife.

Ginger—If in syrup, with spoon; if necessary to cut, use fork. Candied ginger with fingers.

Grape fruit—Special spoon; if none is provided, use any small spoon.

Grapes—Fingers; seeds may be ejected by being dropped into loosely closed left hand, and passed noiselessly to fruit plate.

Ice Cream—Spoon. Sometimes special fork is provided.

Jellied Soups—Spoon.

Jellies—See Preserves.

Lemonade—Straw, if provided. Take spoon or straw from glass before drinking.

Lobster—Fork and lobster forks; if no lobster crackers are provided, you may break claws with fingers.

Marmalade—As butter on bread or crackers.

Nuts—Should be shelled, and only meat of nut served; eat with fingers.

Olives—Fingers. Remove stone with thumb and finger.

Oranges—As grape fruit or as apples; see latter especially.

Oysters—Raw, with oyster fork; if not provided use small fork, must not use knife. Fried or broiled oysters, with fork; knife may be used to cut cooked oysters.

Peaches—See Apples.

Pears—See Apples.

Pepper—Shakers may be used, or in cellar as salt. Little pepper mills sometimes used, in which you grind your own.

Pie—Fork; do not use knife to cut.

Pineapple—Fork and spoon, or knife and fork if not in syrup.

Plums—See Apples.

Preserves—If served with bread or crackers, use as butter. If not suitable for such use, or if served with cream, use spoon.

Puddings—If soft, with spoon; if hard enough, use fork.

Radishes—Fingers, may be peeled with knife if not prepared as they should be.

Rice—Fork; unless served with cream, then spoon is used.

Roman Punch—Spoon.

Salads—If of green leaves, must not be cut with knife; use fork. Should be served in small pieces, but if in large, may be cut with edge of fork and rolled up on it. Romaine salad may be eaten with fingers. Such salads as lobster and chicken must be eaten only with fork.

Salt—If no salt-spoon, use tip of clean knife. Must not use soiled knife. Salt shakers are seen only in restaurants.

Sandwiches—Fingers; except club sandwiches or others

that are thick or damp, then knife to cut and fork to convey.

Sherbet—Spoon.

Tomatoes—Fork; cut with side if necessary.

Vegetables—None is eaten with spoon. Use fork.

Watermelon—Use fork only.

CHAPTER XIV

THE CHARM OF CULTURE IN DANCING AND ENTERTAINING

The Passing of Formalities

WISE men in every era of the world's history, have divided mankind into two classes, those who work, and those who play. Now has come a period when neither play nor work is seen to be the chief end of man, and such arbitrary divisions are no longer known, since it has been found that the business man can do better work if he knows how to play, and that the society butterfly finds new zest in her round of social duties, if she has other interests in her life which broaden her viewpoint, and make her realise that all of the muscles of the mind, as well as of the body, need exercise, and in infinite variety. Such a state of affairs has made toward a blending of business and social life that makes it imperative for the seeker of success to be able to express his Culture in either phase.

Diversion, then, being no longer the sole aim of existence, has been stripped of many of the formalities that hedged it so that more time shall be left for actual enjoyment free from unnecessary forms.

The whole tendency of society has been to get away from the appearance of formality. In no respect is this more evinced than in the matter of entertaining, and so entertainments of people of Culture have been marked less and less by formality. Yet in this absence of formality lies a peril for the person unable to express his innate Culture, for the difference between informality and vulgarity, or ill-breeding, though marked by so many little things whose disregard means social ostracism, seems difficult of appreciation to those untrained in the expression of Culture, and in this busy age there are none so philanthropic or altruistic as to labor for the improvement of those who are slow of apprehension.

The Reason for Entertaining

Entertaining, as distinct from what might be called games (as cards), sports (as golf), or amusement (as the theatre), has virtually only one objective, the getting together of people of congenial tastes; preferably those who we know to be such, but with always a welcome for a new individuality to relieve the monotony created by those whose thoughts are too well known. Entertaining furnishes a means for the testing and weighing of those who are candidates for admission to our friendship, and the two chief ways in which we judge them is by their behaviour in conversation and dancing; and then comes a test of a luncheon or dinner.

The entertainment, whatever may be its nature,

forms merely a pretext for the gathering at a person's house, or elsewhere, for this purpose. We invite and meet our friends because we know that they are congenial, and we prefer their society to contact with rude persons whose measure of Culture and the nature of whose thoughts are unknown to us, and in conversation or dancing we find means of appraisement of new additions to our acquaintance.

In the olden days conversation was the sole means of such testing, and the salons that existed, and were brilliant in the two or three centuries before the twentieth, had that purpose. The primary test of conversation being of chief importance, we have made that the subject of the tenth chapter. In this it was noted how a degree of informality has arisen which has led to the dropping of the old and stilted forms of address and the adopting of a free-and-easy tone, limited only by a proper regard for one's own self-respect and that of other people. As true in business and social life as elsewhere is the principle laid down by Andrews in his textbook for West Point on "Military Manpower," that the deep-seated desire of every individual to maintain his self-respect and to have his right to his self-respect recognised by others should be the guiding principle in every relation that brings human beings in association with each other. Culture intuitively recognises this without its being formulated into an axiom, and so conversation has been freed from objectionable personal witticisms, as cruel as practical

jokes of the obsolete days of "April Fool," with loaded cigars, bent pins and pepper masked in chocolate creams. And there is now a freedom from that vulgarity which, once tolerated even in the best circles, is now tabooed under virtual penalty of ostracism for any breach of decency.

How Dancing Originated

Within a few years, dating perhaps from the time that a dozen of the most powerful leaders of New York society took the Castles under their wings and established "Castle House," opposite the Ritz-Carlton hotel, dancing came to be nearly always a part of every other entertainment and to be almost as much a matter of course as conversation. "Castle House" no longer retains its glory, but the grip on society of dancing has become secure, and there are those who believe that being more relaxing, and calling for less effort than really artistic conversation, it may ultimately supersede it as the recourse of those of Culture.

That Homer declared that "dancing is the sweetest and most perfect of human enjoyments" does not mean that it has been so regarded always. The memory of the present generation would make us believe that dancing, in virtually its present form, had always been a part of social life. But we lack perspective and do not realise the long lapse of time since the days of Homer and the late period when dancing became a diversion of people of Cul-

ture. The tiny child skips for joy and prances to the music of a hand organ long before it knows the difference between happiness and sorrow. And so dancing originated, according to Herbert Spencer, in that saltatory expression of joy used to welcome an indulgent parent or a conquering hero: at first as natural tributes of joy, and then as evidences of allegiance to a king, or in religious festivals to the "King of Kings," or in the harem as testimony of the pleasure felt by the women at the presence of the master.

Modern Dancing

Such dances were, among the common people, gradually regularised in the measured movements we know as dances. And, as the song that the French courtier in the light opera of Manon heard sung in revels was adapted to a waltz in honour of Ninon d'Enclos, and later to a more stately tread for the delectation of a pious court favourite who was a religious zealot, so within the space of the nineteenth century the dances of country revels have been borrowed and have become a part of society's diversion. The waltz, though of Provençal origin, was introduced under Napoleon from Germany, the polka came from Bohemia and the Lancers first made its appearance in 1835 and was tolerated by Queen Victoria a generation later.

Before that the country revels had been refined only into the stately steps of the minuet, which made

them more dignified than the joyous steps of the peasantry. So strenuous a hold did the waltz finally attain that on one occasion in 1912, in Italy, a couple waltzed fourteen hours continuously.

It was about this time that society really adopted dancing as a part of everyday life, instead of as an occasional diversion. In the day of the Castles and the scores of dancing teachers at the beginning of the World War, society began taking dancing lessons, but suddenly got tired of learning new steps and began dancing for pleasure, and has been dancing for pleasure ever since. It is regarded as an exercise for the old and a chance to court for the young but has ceased to be a ritual. The modern hostess, who wishes to be popular and attract guests she likes, must make dancing a part of her entertaining; and the man, as well as the woman, who cannot dance, finds himself entirely out of it and must have much merit in other respects to achieve social success. "Not to be able to dance is not so much a handicap as it is a deformity," declared a New York dowager, noted for her conservatism.

How People of Refinement Dance

Dancing offers an unusual opportunity for the display of either innate Culture or innate vulgarity. Suggestive dancing is inevitably the outcome of an evil thought—what Freud called the vent for suppressed instincts of vulgarity—and certain warps

or twists can always be found, by those who gain sufficient intimacy with such dancers, to account for their vulgarity. The dances of the music hall have no place in the diversion of people of Culture. Many ladies who are not ladies are able, through the strength of their position and a good-natured, deprecating tolerance, to engage in vulgarity of which their friends are ashamed. There is always a certain element among the younger set who like to romp on the dancing floor as if it were a kindergarten playroom, but this element is small in real society. Man's attitude toward vulgarity is well known. The "lords of creation" dance with women who rival the *filles de joie* in enticements, but these poor girls find their fate is the fate of the *demi-vierges* of Marcel Prevost's novel.

Dancing can be refined, and if it is not, it is not beautiful. As Mrs. Herman Oelrichs said: "Dancing should be the poetry of motion, the steps are mere incidents." Captain Vernon Castle always contended that when a dance degenerates into an acrobatic display or salacious suggestion it is the fault of the dancers and not of the dance. Culture does not approve of strenuous clasping of partners, hideous gyrations of limbs, abnormal twistings, or vicious angles.

Both good manners and good dancing require a man to stand far enough from his partner to allow freedom of movement. He should not clutch or

hug her during the dance. His arms should encircle her lightly and he should barely rest his hand against her back, touching her only with his fingertips and wrist. Any closer contact shows want of respect. Persons of Culture, observing proper decorum in this respect and being modest in thought, may adopt any of the new dances approved temporarily by society, obeying, however, the law that one should not be too hasty in adopting a new fashion. As has been noted incidentally in the preceding paragraphs, each new dance has been opposed by the conservative. Goethe declared that a man should not allow his wife to waltz with any man but himself. Lord Byron, whose name has long been almost a synonym for indecency, drew his line at the liberties of the waltz and wrote these verses to show the estimation in which he held the round dances, then coming into fashion.

But ye—who never felt a single thought
For what our morals are to be, or ought;
Who wisely wish the charms ye view to reap,
Say—would you make those beauties quite so cheap?
Hot from the hands promiscuously applied,
Round the slight waist or down the glowing side,
Where were the rapture then to clasp the form
From this lewd grasp and lawless contact warm?
At once love's most enduring thought resign,
To press the hand so pressed by none but thine;
To gaze upon that eye which never met

Another's ardent look without regret;
Approach the lip which all, without restraint,
Come near enough not to touch—to taint.
If such thou lov'st, love her then no more,
Or give, like her, caresses to a score.

Undoubtedly, even to this day, many conservative men have the same attitude toward dancing of any kind, although this seems to most people to be very unreasonable. Who will dare say that the dances of to-day may not, within a few decades, seem as conservative as the waltz?

Physical Poise Attained through Dancing

Grace of manner and grace of mind must be forerunners of all kinds of grace. The old-time disordered, perspiring dancers are now seldom seen; repose is the keynote, however violent temporary popular steps may be. In the adoption of any popular variations bordering on the vulgar, one must bear in mind that the girl who is her own chaperon must exercise the greatest of care. The envious girls of her acquaintance may applaud and even urge her to excess and to equivocal conduct. Society is full of instances that are even more striking than Edith Wharton's "Lily Bart," and the girl who is her own chaperon should realise that the transient applause of the unthinking may mask a contempt to be revealed later. People sometimes seem most apt to appreciate those who serve the purposes or

circumstances of the hour or the temper of the moment. But while those heroes or heroines of a moment may live with it, their reputation dies when the moment is gone.

One dry-as-dust modern epigrammist has said, that the foot that never tires on the dancing floor, grows weary on the ladder of success, but of course nobody dances all the time, and "none but the dour disdain to dance." Dancing is an exercise as well as a pastime, involving the stretching of both mental and physical muscles. Doctor Gulick, in an address as president of the Public School Physical Training Society, declared that the Greek sages recognised that physical as well as mental poise was to be attained through dancing.

Lord Chesterfield recommended dancing to his son for much the same reason; and though that was in the days of the minuet, it is none the less true that grace of movement may thus be secured now. For that reason it is a part of the curriculum of the West Point cadets, for reasons explained by General MacArthur when the matter of hiring dancing teachers for army officers was before Congress in 1921, and Susan B. Anthony's brother, who was chairman of the subcommittee, questioned the necessity of such a government expense. "Dancing is one of the accomplishments which no man should fail to possess," said the doughty general. "Dancing teaches good manners and deportment." So it was agreed by the congressmen that every officer

must be able to dance, and the Kansas congressman signed a report in its favour.

Thus, at government expense, army officers are given a training which not only helps them to be good soldiers by aiding in the cultivation of the muscles to give a light and buoyant poise to the body, but also makes the army officer a very attractive addition to social circles where men of Culture who can dance well are always welcome.

Every One Should Dance

Since dancing develops courtesy, ease of manner, and grace of body, every one should learn the art. The right age to learn is that which you happen to be. Joseph Lee said, in his monograph on the "Play of Man," that the best age for the use of the accomplishment is from fifty on, merely confirming therein the earlier judgment of Socrates, who, at the age of sixty, learned dancing from Aspasia. People have altered the idea that youth and dancing are synonymous. Grey-haired matrons and sedate men of affairs are seen dancing as often as the younger generation. The instinct is as strong in the later, as in the earlier part of life, and the need of yielding to it is greater in proportion as we tend to become stiff in the joints of both body and mind. A witty society woman has called music the "dancing of the mind."

If further justification for learning to dance is needed, it can be found in Doctor Dana's textbook

on Nervous Diseases, which asserts that dancing is "one of the best exercises for persons of all ages," and he closed his commendatory paragraph with: "It is especially adapted to the temperament, physique and dress of women."

If Miss Gertrude Atherton's estimate is correct, that more than half of the grown-up people in America do not know how to dance, it is a very great bar to their full enjoyment of the social functions, in almost every set of society. Certainly any discussion of the entertainments of people of Culture, must give second place to dancing, after conversation, for it forms an integral part of almost every social gathering that has for its purpose other than intellectual association of minds alone; increasing sometimes in vogue and ebbing at other times, it always returns at the flood with a new hold on society.

Dancing being a part of nearly every entertainment, and on much the same basis as is conversation, it is not surprising that its rules of manners bear many striking points of similarity. Although the "cutting in" is actually an evolution from the old habit of splitting dances, yet it makes an informal dance of the same nature as the conversation at a reception or afternoon tea where everybody feels at liberty, within certain polite restrictions, to cut into any conversation, and take part in the dialogue.

As a dance is not in itself an entertainment, but

merely a part of some other, such as luncheon, tea, or dinner, there is now no necessity for a girl to be chaperoned, unless it is a bachelor affair, or at a cabaret (and not always then); and so too, it is not necessary to invite a girl's mother; the hostess is regarded as a sufficient chaperon. Of course, neither a husband nor wife can be asked without the other, and a girl's betrothed must accompany her.

Conduct at a Dance

Although there is much less formality in the matter of dancing now, yet many of the old rules—those dictated by good breeding—hold good and are observed by the man and woman of Culture. If a man is acting as escort to a girl, he waits at the head or foot of the stairs, or in the hall, for her to come from the dressing room. When they reach the dancing room he stands aside, allowing her to enter first.

Of course, the first duty after entering the room is to seek out the hostess. Your greeting must be gauged by hers; if she greets you cordially, extending her hand and introducing you to her husband, or the person receiving with her, you must return the greeting cordially, but if the hostess merely bows, you must bow and pass on.

A man's first dance must be with the girl whom he has brought to the dance, or if the dance follows a dinner, it must be with the one who was assigned to him at dinner. The "cutting in" takes

the place of the dancing programme that our mothers treasured in their "memory books," and that now is used only at large public or semi-public balls, or assemblies such as charity balls, or those given by college students, who cling to formality for their "proms."

In "cutting in" a girl will be expected to dance with any man of her acquaintance who may claim her at any time during the dance. If, however, she is not claimed, her partner must continue the dance with her.

A man is expected to ask his hostess for a dance, and it is also expected that he will dance for a few minutes with every girl present, as opportunity affords during the afternoon or evening.

In these days of many dancing classes there seems little excuse for a man not to know how to dance, but if a man dare not trust himself on the dancing floor, he should make himself agreeable by talking to the ladies between dances or by seeing that they have refreshments. It is exceedingly selfish for such a man to spend his time gossiping with other men, making no effort to do his share of the entertaining. His hostess will not be likely to invite him again, and the girls will be slow to forget his indifference.

There being no dancing programme, the man asks: "Miss Baker, may I have this dance?" or, "Shall we dance?" if they happen to be seated together when the music starts. She replies, "Yes,

indeed," or, "With pleasure." She cannot refuse to dance with him and later dance with another man, unless she had already promised the dance to the latter.

Thus the very informality of the present dancing customs has made politeness even more rigid than before, partaking largely of the rules of manners in conversation which are based on the assumption that a person will be deeply annoyed, and sometimes deeply pained, by any wrong done to his feeling of self-importance, whatever the degree, nature, or circumstance of the injury, or by any depreciation, slight, or disregard. As nothing is more rude than to refuse to listen when any one wishes to speak to you, so is considered in the same light the refusal to dance. Many bright girls have, however, prearrangements by which another man will come to their rescue, and cut in after a minute or two, if they wish to escape.

There is an important difference in this respect in dancing in a cabaret or a public restaurant. In such circumstances the lady must not permit "cutting in," but should return with her escort to their table after each dance. The man who wishes to dance with her, must make his request in the presence of her host, and she must turn to the latter for his approval; for as has been explained, in the twelfth chapter, she is not only his guest but he, in a measure, acts as her chaperon. Although many women are not careful to observe this rule, a breach of it is

almost certain to be regarded by her host as a slight, and so good breeding, as well as tact, should prevent any violation of it on her part.

Duty of a Hostess at a Dance

The old difference between dancing in America and in Europe was that we required a large floor and much space in which to range, our dancing floors being, according to English travellers in the nineteenth and the early part of this century, very much like our prairies in their boundless extent, while abroad, people were content to revolve slowly, always in the same direction, and in a small space. But now almost no room, not even the living room of the tiniest flat, is regarded as too crowded for a dance, though it is well not to imitate too closely, the small dancing floors of the restaurants which are forced to struggle between need of space for tables and for dancing, and which have thus taught Americans to dance in the limited area that contents a European couple.

The chief duty of a hostess is to see that there are no more women than men at her dance, and it is customary to ask at least 10 per cent. more men than women and to use every effort to have that proportion present, for the ladies must be able to dance as much as they wish. While every man is expected to ask the hostess to dance, she must not dance continuously if there are not

more men than women present, for she can always refuse, and need only say: "I'd like to, but I really can't just now."

When a hostess is asked for a dance, she should glance around; if she sees a girl who seems neglected, she must say to the man: "I am sorry, you will have to excuse me; but I do want you to meet Miss Bolingbroke. She dances beautifully but knows so very few people here"; and she leads the young man to her. She must never ask the man to dance with Miss Bolingbroke in such a way as to prejudice him against her, but must act as if she were actually doing him a favour in suggesting the lady as a partner. If the lady is one whom the man already knows, the hostess should have no hesitancy in ordering him to go and dance with her, using the expression "please," but in a tone that makes the request an order and that has no appearance of coaxing.

Tact Must Be Used

If you take others to a dance, or to any function, and they are strangers to those present, you must make it a special duty to see that they meet all the people whom you know. Not to introduce them puts them in a stupid and embarrassing position, as it must be assumed that you are willing that those whom you bring should meet all of your friends.

When attending a dance, it is wise policy for the young, whether men or girls, to make it a point to speak to all of the elderly ladies whom they know. A young man should not confine himself to dancing with the young girls; he should pay special attention to the older women. It is not only a matter of courtesy, but every wise man knows that the older women are the most useful friends he can have. Such little attentions as this have had a large share in making the success of many men. A word of advice was given recently by a lady to a group of young girls who had been criticising their dancing partners. She told them that they made a great mistake in so doing, and that any comments on the men's awkwardness were sure to be repeated. She made the very true and shrewd observation that the men who heard such comments might easily fight shy of the girls who made them, fearing that, however well they danced, the girl with the sharp tongue might choose them for victims in their turn and hold them up to the same ridicule.

Refreshments at a Dance

The hostess at a dance should remember that dancing creates a thirst. There should always be plenty of cooling drinks such as lemonade, punch, or iced tea. These drinks may be in the corner of the room where the dance is held, or in the hall or in an adjoining room, so that those who wish

to have a cooling drink may be able to get it at any moment.

The hostess also must not forget that dancing causes hunger, for the supply of food already stored in the body is quickly assimilated because of the muscular exercise induced by the exertion. On that account, even if the dancing should follow a luncheon or dinner, the hostess will serve some sort of a buffet luncheon two or three hours later, where sandwiches, at least, may serve to refresh those who have been engaged in dancing. It is usual to supplement these with dishes of ice cream, to which one of the assistants to the hostess may help the guests; or it may be done by servants, or perhaps the guests may help themselves from the side tables where the delicacies are spread. A very bountiful spread is not necessary, since a hearty meal is not expected.

In former times it was customary to have little nooks around the house, as in the conservatory, or in the halls, or off in corners, where a man and woman could have conversation tête-à-tête. This is no longer done and, unless the dance is at a country house with grounds in which to stroll, all of the guests are practically always in the sight of every one else. It must be admitted that sometimes a girl will accept a man's invitation to take a spin of fifteen minutes or so in his car between dances, but this is frowned upon by people of Culture, and

the resulting gossip is not to the young lady's advantage.

Avoid Extravagance

Dancing being as firmly established as conversation as a part of almost every entertainment, recent years have seen an even greater craze—for craze indeed it is—for almost every type of entertainment. Gregariousness seems to be increasing, and more and more is it becoming evident that Aristotle's definition of man as a social animal is the very truth. Solitary enjoyments seem to pall quickly, and a good entertainer is regarded as a real benefactor. The avoidance of extravagance has become an essential part of good taste, since people of Culture agree with the Seigneur Saint-Everemond—that gallant wit and courtier who was the original from which Charles Dickens sketched his Charles Darnay in "A Tale of Two Cities"—that "while imperfect enjoyment is attended with regret, a surfeit of pleasure brings disgust."

This dislike for extravagance finds expression also in the constant tendency to limit the size of all social functions, and to reduce the number of guests invited, whether it be to a dance, a luncheon, or a dinner. The small affairs are those one holds in one's home. Even those who have large houses prefer to give large entertainments at hotels, and nearly every hotel of pretensions nowadays has ballrooms especially for that purpose.

Qualifications Exacted of a Hostess

Perhaps more depends upon the hostess at any kind of entertainment than upon anything else. It does, indeed, also depend upon the choice of guests, but after all, is it not the hostess who is responsible for this, and who by a mingling of old and new friends who will be congenial, makes it a pleasant occasion? She asks people who have something in common, and yet who are not so well acquainted that they will be bored by each other and the old stories that they have heard so often. As for the host, he, unfortunately, is usually a negligible factor; for in nine cases out of ten he selfishly leaves his wife alone to struggle with all social situations.

The problems before the hostess are indeed difficult. Probably one of the hardest with which she has to deal is revealed in an anecdote of Washington Irving, to whom the King of Saxony remarked: "Mr. Irving, with a republic so liberal, you can have no servants in America." "Yes, sire," answered the author of "Rip Van Winkle," "we have servants, but we do not call them servants, we call them help." To which the King replied: "I cannot understand that." Nor indeed can the hostess of to-day, who no longer calls servants "help." A hostess must watch her servants at all times and give them a perfect training.

But to return to the hostess, the qualifications exacted of her are indeed rather remarkable. A

generation ago, a brilliant essayist said of the American woman that she must be first servant-trainer, then housekeeper, wife, mother, and conversationalist; that she must keep up with the always advancing spirit of the times, read much, write well, be beautifully dressed, be charitable, thoughtful and good, put all minds at ease, do all things in the best way, be a student of good taste and Culture, make a house luxurious, ornamental, and restful, have an inspired sense of the fitness of things, dress and entertain in perfect accord with her station, her means, and her own and her husband's ambition, and master, unassisted, all of the noble arts of entertaining.

And as for the choice of guests. The woman who entertains must remember that she cannot ask everybody to her house; she must keep out those who would not be congenial and, as M. E. W. Sherwood said: "Put a sieve outside her door."

When her guests appear, a hostess must remember that she is their slave whose aim ought to be to please their every whim; she must be all attention and all suavity, and if she has nothing more to offer than a small apartment, a cup of tea, and a smile, she is just as much a hostess as if she were a queen. If she offers them every luxury and is not polite, she is a snob and a vulgarian. The hostess must be as serene as a summer's day, keep all her domestic worries out of sight, and have the instinct of hospitality, which, as Sainte-Beuve said, is to

give pleasure to all of one's guests. No hostess will ever be a success who does not attempt to set at ease the embarrassed, or who fails to pay as much attention to the humblest of her guests as she does to the most distinguished.

The Real Test of a Hostess

Those entertainments which win hostesses most regard in social life are luncheons, which, next to at-homes, are the most informal of entertainments, yet are in truth the real test of a woman's skill as hostess. And at such a test she is appearing before a most competent jury, consisting of women who will be stern and strict and keen to note any shortcoming, either in the hospitality, or the arrangements. A luncheon may be anything, from a glass of milk and a slice of bread, to one that resembles the ponderosity of a dinner, and differing therefrom only in the absence of tired husbands and obdurate brothers.

But whatever the luncheon may be, it will be a miserable failure in the eyes of other women, if it is not dainty, for daintiness has become the essential. Elaborate luncheons are out of fashion nowadays, since ladies no longer take naps immediately afterward, but have plenty of other things to do in these strenuous days. Too elaborate a luncheon interferes even with dancing. It is necessary also that the luncheon should be appropriate and not seem strained. Wise women know that

any attempt at pretension or "showing off" only arouses the animosity of the women who are guests.

The truth is that with people of real Culture the more informal a luncheon is, the more popular. The reputation of Lord Houghton for his unceremonious luncheons still endures. He sent his invitations the day before and they read, "Come and lunch with me to-morrow." But such luncheons were served in the English style and not as we do here. There was a joint on the side table, from which the servant cut slices, while fruit and wine and bread were on the table itself and the guests helped themselves. This style resembled the English hunt breakfast, which, in its informality, is much like the buffet supper.

How to Serve a Luncheon

In America we prefer the luncheon served in the Russian style, as described in Chapter XIII. But the hostess should not attempt this type of service without servants. Two servants, at least, are needed for the service of such a luncheon, and extra servants should be hired for the occasion, if necessary, so that things may move without a hitch. All of the maids must wear the same costume, which should be a black dress and a white apron.

One should bear in mind that tea and coffee are never served in the drawing room after luncheon. People are not expected to remain long after luncheon, as the hostess may have other engagements,

and it is assumed that every one has other things on hand for the afternoon, unless of course the luncheon is followed by a dance. The caustic wit of a New York woman is responsible for the saying that the motto of the women who attend luncheons is: "Grab, gobble, and go." This is pretty nearly the truth, since seldom does any one remain more than an hour at a luncheon, from the time of entering the house until that of leaving; which is as rapid time as is made by many business people at their noon-time refection. The luncheons in large cities seldom have dancing as a supplement, it being more usual to make that a part of the afternoon teas or at-homes, for it is seldom that so early as two o'clock, the fashionable hour for luncheon, it is possible to secure the attendance of enough men to supply sufficient dancing partners.

The hostess blessed with children must be warned against their presence at any luncheon at which there are several guests; for though the bantlings should learn as early as possible to conduct themselves at the table, they should not receive even postgraduate courses in the presence of guests at a luncheon. If there are children old enough to be of use, they may supplement the maids at an informal luncheon if they are well enough trained for the purpose, and if they will bear in mind that they must not speak to any of the guests unless spoken to. Children who try to impress their mother's guests by their airs and graces and cun-

ning ways seldom meet with appreciation of those guests.

The Luncheon Menu

The usual menu for a luncheon is grapefruit, broth, entrée, salad, and ices; and this is always sufficient. Mrs. Frank Leslie discovered in 1895 the fruit that we call grape-fruit wasting in quantities in Florida, and tried the daring experiment of serving them to her guests in the north. Since then the fruit that the Florida "crackers" despised, and which they would not feed to their hogs, has become the queen of the luncheon table. Though sometimes a luncheon may begin with oysters, or a canapé of shellfish, the grapefruit is usually the favourite. The broth may be any clear soup served in cups, generally a strained chicken consommé, which in summer is often jellied. The entrée is sweetbreads, lamb chops, lobster à la Newburg, or almost anything that the hostess wishes. The salad is generally lettuce and tomatoes, or cold asparagus. Thus we have come to have the luncheon almost as standardised as the average breakfast of fruit, coffee, and eggs, which is consumed by several tens of millions of Americans each morning.

One must not assume from this that novelty at luncheons is undesirable. In fact, the hostess who can have something new and delicious as an entrée, or fascinating in the way of an ice, does indeed win quick fame. The danger of failing in such ex-

periments, is enough to deter most of them from making the attempt. Even leftovers can be made into most delicious dishes, and there is no reason why they should not be used. After all, the food is the least important element of hospitality.

Table Linen and China

While in England, curiously, they do not use napkins at luncheon, here in America, the hostess makes a brave show of all of her best napery. The napkins may indeed be infinitesimal, and as dainty and small as a queen's lace handkerchief, but they are essential. We, however, do get along without a tablecloth at luncheon, its place being taken by attractive doilies, which include a centrepiece, large doilies for platters and dishes, and small ones for tumblers and small dishes.

The extravagance at a very fashionable luncheon consists in the decorations, the china, and the table linen. Wildflowers, scorned in summer, are grown specially for use in winter, and at far greater cost than American Beauty roses or orchids.

The hostess will bring forth her best silver, and daintiest and finest china and glass, in order to dazzle her guests rather than to surfeit them with rich and rare food.

The hostess usually wears her most becoming afternoon frock, and does this even though it is necessary for her to change before going on a shopping expedition when her guests shall have departed.

But the guests may wear either a *trotteur* or the gowns that are to adorn them at a *thé dansant,* that they are to attend a few hours later.

Upon arrival at a luncheon, the guest's first duty is to greet the giver of the luncheon, as indeed it is the duty of the guest to the giver of any entertainment. The hostess must have a gracious word of welcome, a warm pressure of the hand for each arrival, and must see that all of her guests are made acquainted; for though at a reception she need not introduce everybody to everybody, yet at a luncheon or dinner this is a necessity to avoid any embarrassment.

The hostess leads the way to the dining room and tells the guests where they are to sit, unless name cards are used, which is rare nowadays unless it is a "novelty luncheon," as the entertainments at which unusual features are introduced are called.

Decoration of the Table

The most important decoration on a luncheon table is the centrepiece, which is generally a bowl of flowers or a loving cup or vase filled with them; The *épergne,* which had the place of honour a generation ago and which is still recommended in most of the books on entertaining, is obsolete. Its origin was the French word for treasury; and it was indeed a very storehouse for fruits and flowers, grouped in a mass of perhaps a dozen receptacles. But extravagance in decoration is frowned upon in

this day of costly simplicity. A mingled overpowering odour of many fruits and flowers, suggests to us a funeral rather than a feast. Note carefully that the overloaded, fanciful and sometimes grotesque arrangements, or abominations, that are the fad in the Sunday newspapers and some of the women's magazines, and are shown therein in photographed illustrations, are absolutely bad taste among people of Culture. Simplicity is always good taste. A variety of flowers, each arranged in a glass vase to show the stems or in a low dish, as best suits the flower, gives greatest pleasure. If there are souvenirs such as violets, roses or carnations, they should be laid simply by each plate.

Sunlight is better than a darkened room, but unless there is plenty of sunlight, artificial light should be used, for the room must be light and bright. Then two or four candelabra or candlesticks with shades harmonious with the flowers, may be placed artistically. Note that a single colour should be dominant at a luncheon, but that it should not be carried to the extreme of having the tablecloth and napkins match the decorations.

Eccentric favours, scarfs, and ribbons should not be used, and although ten or twenty years ago favours were given as souvenirs at luncheons, they have lost their vogue.

The service of a luncheon has been well enough described in Chapter XIII. Be sure to remember that a maid is needed to serve each six guests, and,

as far as possible, use the *à la Russe* form of service, as described in that chapter. It might be well to repeat here the very simple rule for service: "Place the filled plate at the right" and "offer for choice at the left"; or to make it yet more terse: "Serve from the right; offer from the left." To avoid confusion as to which is right and which is left, a lady with a fad for memory systems has advised that you should remember to serve your guests right. "Serve 'em right." It seems easy to remember, and if you can't keep the rule straight, you might try this memory phrase.

The Guests at a Luncheon

The most important things to bear in mind about a luncheon, though, are that lack of thought in bringing together congenial guests, will spoil any luncheon, and hence the whims and prejudices of those who are brought together must have careful consideration. Secondly, when your guests are there, let them share what you have without any apology of any kind under any circumstances. This should be carried to the greatest extreme, for if a hostess looks anxious when she entertains, she throws a damper upon everybody.

At the close of a luncheon you thank your hostess saying, "Good-bye, I have had a delightful time," but you must not say that you are sorry you have to hurry, though the hostess may say that she is sorry you must hurry, or "Must you go? I am so

sorry," or something of the kind; but she does not urge you to stay. You, on your part, should try to avoid being the last guest to go and the undesirability of this is so marked that usually, immediately after one guest leaves, the others hurry; which is easy, since they have not removed their hats and need only throw on their wraps, if they brought any.

The Afternoon Tea

The afternoon tea is, in its nature, like the at-home, described in Chapter XI of this work. It is of even greater popularity in Europe than in America. England, of course, originated the custom, but the French have made it a national institution. They call it the, *"fif o'clock,"* and say *"fif o'clock et vous chez moi?"* over the telephone, or on meeting a friend on the boulevards. The Parisienne does not usually drink tea when she *"fif o'clocks,"* but takes her customary chocolate, so thick and very sweet that it could actually be eaten with a fork. Those coloured liqueurs that are *verboten* over here are also popular. At the *"fif,"* as it is called for short in Paris, one sees the fashionable life of the town at its best, for all of the *grand monde* dress to criticise and be criticised. In New York, this is increasing in the vogue, and to the tea has been added the dancing feature; while being held here now after five o'clock—think of it, two hundred years ago people ate their suppers then,

after having had dinner at 10 A. M.—one may expect to have enough men to make the dances a success. Those who go to five o'clock teas dine late, and so refreshments are provided, which are of the buffet type and much as at-homes. Remember that iced drinks are necessary to cool the thirst of the dancers.

Unlike an at-home, a *thé dansant* requires that the hostess shall introduce nearly everybody who is unacquainted, and for this purpose she generally delegates a couple of persons to assist her, so that all may have partners. "Cutting in" is the rule, and, in fact, that practice owes its existence to the *thés dansants;* but a man cannot "cut in" on a lady to whom he has not been presented. Introductions for dancing at afternoon teas do not imply any permanence of acquaintance. The young man with whom a lady dances often at a *thé dansant* may be ignored by her when she sees him elsewhere.

The Informal Dinner

The dinner is the man's entertainment, and it is at this that the host shines, or wishes to do so. Probably the chief reason why men want a house is so that they can entertain their friends at dinner, while it is well-known that it is the wife who prefers that they should dine together at a restaurant or entertain a few friends there. This may be because the housewife has all the worry and bother of the preparation while the man tastes the enjoyment at his ease. Yet for whatever reason it may

be, a man not only likes formal dinner parties, but is always eager to bring home friends to dinner so that he may exhibit his hospitality, his home, and the wonders of his cook. So, too, while daintiness and very delicate feasting content ladies at a luncheon, or a housewife when dining alone, a man must have a good substantial dinner, and he thinks much of what fare shall be set before the friends whom he invites to his house. He must have something for them that they cannot get at restaurants, even though it be only corn on the cob plucked the same morning from his country estate, and he loves to boast, as did Touchstone, but with still less affectation of modesty, that what he has set before his guest is "a poor thing, but mine own."

The woman who wishes to make herself secure in the heart of her husband and earn the admiration of his friends will cater to this masculine trait. To many absorbed business men, the dinner party is almost their sole dissipation. They like, too, to have perfect service and table linen that cannot be matched in restaurants.

The Informal Dinner Menu

What to serve at a dinner, should be no problem to a woman nowadays. Since the dinner is for men, roasts such as beef, mutton, pork, goose, or duck are best; vegetables as fresh as possible, a salad, home-made desserts—even a deep apple pie—cheese, and coffee. The oysters that precede the dinner

should be well iced, and the shrewd housekeeper buys canned soup, which is exactly what is used by most of the very finest restaurants in America.

For the truly informal dinners to which a man brings home a friend on short notice, it might be as well to ask the husband what should be served as the *pièce de résistance;* and if he suggests corned beef and cabbage, the housewife should not turn up her nose like Maggie, but should remember that the caterer who serves meals at Saratoga says that each day during the racing season at least half of the men order corned beef and cabbage. Men should be consulted about dinner; they like it, and however they may say it doesn't matter, it really does matter a great deal to them. A little practise will soon make any hostess experienced. But she must learn to avoid made dishes, or any attempt to reproduce the creations of the chefs at fashionable restaurants; since to the men such dishes are an old story and can be procured every day. That is why we have even gone so far as to suggest the humble apple pie for an informal dinner, or corned beef and cabbage, for one that is *en famille.* Either of these dishes are, however, regarded as so plebeian by ladies, who do not appreciate them, that of course they should be avoided at any formal dinner, or at one that is informal, where ladies other than very close friends, are to be present. But many are the true stories that have been told of women who have won the golden regard of their husband's

friends by simple dinners, and of employers or business associates who have thus appreciated what a wonderful wife Tompkins has and the sensible way in which his house is run.

The Selection of Guests

The thirteenth chapter of this work has given sufficient advice as to how a dinner should be served, and also as to the necessary components from a gastronomic point of view. We must now discuss a much more important matter for any dinner at which several guests are present, and that is the selection of the guests and their seating.

First one should not pay social debts with dinners and thus bore other guests.

Social leaders in all ages and all countries and in every town great or small in America to-day owe their eminence largely to a careful study of the tastes and intellectual aptitudes and capabilities of those whom they have gathered about their boards. To have an agreeable dinner the hostess must invite agreeable people, and her husband must be a good host. If he is not such at first, he easily learns to unbend and take pride in his hospitality. However difficult it may seem he will soon learn to emulate the typical Englishman, who, though he may be churlish and distant, self-conscious and prejudiced everywhere else, is never so at his own table, and is always a model host and a most agreeable guest. This almost any man can, and will, easily

become under the influence of the right kind of dinner.

The ideal diner out avoids disagreeable subjects at the dinner table, knowing that all which is unpleasant lowers the pulse and retards the digestion, while that which is cheerful invigorates the pulse and increases the appetite. Immanuel Kant, the greatest of metaphysicians, is famed among learned men, because he wrote the immortal "Critique of Pure Reason," but we doubt whether he ever said a wiser thing than: "A man who has tasted with profound enjoyment the pleasure of agreeable society will eat with greater appetite than he who rode horseback for three hours." To contribute to such a real enjoyment when you attend a dinner, you should bring with you the best bit of news, gossip, or story that you know, leave any grouchiness at home and be sympathetic, agreeable, and amiable; else it will be better if you had stayed away. In truth, if you are not like this, you will get no more invitations to dinner from your hostess.

Upon the hostess falls, not only the burden of selecting the menu, but also of choosing the guests. Nathaniel Hawthorne declared that the intellectual components of a successful dinner should be illuminated with intellect, and softened by the kindest emotions of the heart. To quote Mrs. Jameson, the authority in the mid-Victorian age on everything to do with women from "Female Sovereigns" down, the guests at a dinner must include the caustic

and the witty, the lively and the clever and even the absurd, but the assiduous above all. A difficult task, perhaps, yet the guests at a dinner must be unselfish enough not to yawn, and never seem bored; they must be self-sacrificing but all apparently well pleased. The intellectual components of a dinner, like the condiments of a salad, must be of the best; and it is for the hostess to mix them with the unerring tact and fine discrimination that marks an American woman.

The hostess herself must preserve unruffled calm in every contingency and circumstance. That clever illustrator of social foibles, Mr. Hill, has shown a hostess upon whose brand new gown a frappé has been upset. The guilty wretch (man, of course) is trying to undo his mischief, but the victim, "who would like nothing better than to chew him up," says: "Oh, don't bother to touch it. Why I'm going to throw the old dress in the rag-bag, anyway. I've always hated it." That is Culture, and the lady who acts thus is popular both as a hostess and as a guest.

The Seating of Guests

Really the success of a dinner depends largely upon the placing of guests. It is difficult but well worth while to pair them wisely. The hostess will, of course, not place husband and wife side by side, for they each know what the other is apt to say and are wearied of each other's experiences, or

stories. Even if they are newly married, they should be kept apart, if only to prevent them from spooning—which is unfashionable in public, even for the newly wed. People who cannot talk to each other, must not be placed together. A good talker must be paired with a good listener, while to put together two people who, like Carlyle, Goethe, or Roosevelt, would want to do all the talking, would be as unfortunate as to pair Colonel House with some one else who was as sphinxlike.

The smaller the dinner, the more important that the guests should be well chosen, and small dinners are the rule nowadays. The company seldom exceeds twenty, and often the guests are as few as six. It makes for an informality and intimacy that seems more charming; and the host prefers that, when he speaks, every one should be able to hear. There can be no general conversation when more than a dozen people are at a table. The larger the number, the more the affair approaches the banquet, so popular a few years ago with the unelect and so dreaded by the elect. The banquet, as well as balls and other entertainments given by clubs, associations, and organisations of various kinds, is discussed in the eighteenth chapter of this work.

The Dinner Dance

Should there be a dance following the dinner, the affair is called a dinner dance. It is not necessary

to invite to dinner all of the people who are bidden to the dance, since the limited number is twelve, seldom more, at a dinner, while twenty or thirty other people may be invited to the dance to follow. Two sets of invitations are issued; one for the dinner and dance, and the other merely for the dance. The proceedings at a dinner dance are the same as at an afternoon dance such as has been described; except, of course, that both men and women are in full dress; and it is usual to serve a buffet supper at midnight.

The Reception

The reception partakes of the nature of the at-home, which has been described in the eleventh chapter. It is usually given in honour of some person, or to celebrate some event and generally is held in the evening, so that men as well as women may attend it. Occasions that justify a reception are the introduction of some distinguished guest, the presentation to society of a daughter, the inauguration of hospitality in a new home, the introduction of a newly wedded couple, or the celebration of an anniversary. A feature of a reception is the large number of people invited, since a hostess may ask every one whom she knows; and she is under no obligation to introduce her guests to each other.

At a reception there is always a receiving line, as it is called, which consists of the hostess, her husband, the guest of honour, and perhaps two or three

friends to assist. As the guests arrive they go up to the receiving line and are presented to the guest of honour; unless it is a débutante, in which case she is introduced to the ladies, although she on that day acquires her new social dignity, having graduated from the schoolroom, and men, of whatever age, are presented to her.

The débutante may be introduced at a reception in the evening, at a dinner followed by a dance, or at a tea in the afternoon. The details that have been given for these various events have been sufficiently explicit, the only variation being that the young lady is the guest of honour, and must be treated as such, except that she must be introduced to members of her own sex, for she is the youngest and newest entry in the social stakes, and so must behave with becoming modesty; but the men must pay tribute to her, as if she were a dowager ruling society. Perhaps, after all, most débutantes appreciate this admiration from men so much, that they do not care if they are still regarded as "rookies" amongst the members of their own sex.

Exemplifications

How to Hold Your Dancing Partner

A gentleman must not lay his right and sustaining hand high up on the back near the shoulder blades, of the lady with whom he dances. The

proper location for his right hand is an inch or two above her waist line while with his left hand he holds her right hand, his arm stretched very nearly at full length, but not thrust out at right angles from his body.

When dancers hold their clasped hands high above their heads, or in any exaggerated position, or if, when dancing, they violently shake their clasped hands, they are not only grotesque, but are obviously provincial and suggest the second-class dance halls. It may be necessary, in some of the dances, to shorten the stretch of the hands, but this should not be done so much as to suggest an embrace.

When a woman adopts the affectation of bending sharply at the waist, away from her partner, she makes herself ridiculous. It is also an unpleasant sight to see her drop her partner's left hand, in order to hold up her skirt.

The Dancing Costume

Mrs. Irene Castle has given very explicit advice in regard to the proper dancing costume for ladies. Her suggestions are about as follows:

Shoes should be fastened on securely and must be comfortable.

The waist line in a dancing frock should always be high enough to eliminate the harsh line of the hips; not necessarily up under the arms, but high enough to have a fullness over the hips, so that one

long graceful line extends from the bust down to the ankle. This lends supple ease to every movement.

The blouse should be loose, especially the sleeve. A tight sleeve is too binding. Often a wide armhole draws awkwardly when the arm is outstretched.

Don't fasten the blouse down too tightly, and, if it is of transparent, filmy stuff, be sure that the arms can be stretched above the head without difficulty.

The material of a dancing costume should be light. Pleated skirts are best.

When stockings are black, they look very bad if worn under thin stuff. That part of the skirt which covers the upper part of the hose should be opaque when no underskirt is worn. Black stockings should not be worn with a dancing frock.

Clothes are a very great aid to the woman who dances, for the sweep of soft skirts and the charm of her frock lend her a grace that a man must inevitably lack.

Rules for "Cutting In"

The present custom of "cutting in," or as some call it "breaking" at dances gives any man the privilege of taking a girl from her partner as many times and as often as good taste, or her willingness, will permit. The only resources the lady has is to arrange with her escort, or some other man, to cut

in at a signal, to free her from an undesirable partner.

Men who are not dancing are supposed to form a stag line near the hostess or the patronesses. After a couple has been around the floor one or more times, a man may step out of the line and "cut in": that is to say, he stops any dancing pair, and takes the lady from her partner.

The informality in "cutting in" has become so great that the men do not always stand near the hostess, but venture to "cut in" from any part of the floor. If the dancers are not near the hostess or the "stag line," the lady may pretend not to see the man who approaches to "cut in." But if the man is in the proper station for "cutting in" she must let him dance with her, as it would be very awkward for him to go back to the other men, all of whom would know that she had refused him. It might also be bad for her, as some other man might not care to run the chance of being snubbed, and so she would have to dance a long time with one man. This is considered almost as bad as being a wallflower.

The number of times a girl is "cut in" on, is taken as a measure of her popularity.

Should a lady not know many of the men present, and not have any one "cut in," it is her duty to release her partner. This she does by telling him she wishes to speak to one of the girls, to her hostess, or to a patroness.

If a lady has not enough partners, she is justified in appealing to the hostess, or to a member of the floor committee, if it is a large dance, and in asking him to find her a partner. The member of the committee will probably dance with her himself, after presenting another man to her who will be expected to "cut in."

A gentleman can win much popularity that may be valuable by coming to the rescue of neglected girls and "cutting in."

"Cutting in" is not usual at very formal balls, such as the university "proms," or assemblies where dancing programs are retained, and many of the elaborate ceremonies of ten years ago, are still in vogue.

Sitting Out a Dance

Sitting out a dance is always permissible and hence the hostess should have plenty of chairs against the wall in which people may rest from time to time. Dancing is really rather strenuous work and few, except the very young, are able to keep it up all the time. It is thoughtless for a hostess to force those tired of dancing to rest on their feet.

When a lady wishes to sit out a dance, she says to her partner: "I am a little tired, let's sit out this dance." Then he must find her a seat and stand by her, unless there are plenty of chairs so that he can occupy one without depriving the ladies. Obviously a gentleman must not remain seated, when any lady nearby is standing. A punctilious

gentleman will not even sit when a lady in his vicinity is standing, even though she seems to be doing so from choice. When a man will not sit down while she is standing the lady should say: "Do please be seated," or words to that effect.

If a lady sits out and there is a buffet in the dining room, the man may offer to get her a cool drink or an ice.

A lady may at any time during a dance ask her partner to take her to a seat. He need not remain with her then more than a few minutes, but is free to go back to the "stag line."

For Those Who Do Not Dance

Nearly everybody dances, and nearly everybody who does not, ought to learn. Yet some people do not dance, and either agree with Cicero, the most famous lawyer who ever lived, that to dance is proof of insanity, or pretend they do so.

Such persons are seldom welcome nowadays at the informal dancing parties and hence do not usually attend. When they do attend they are expected to do something to make themselves useful.

They are supposed to circulate around and make introductions, acting as volunteer members of a floor committee. They may entertain themselves as they wish, talking to those who are not dancing, but must not resent their dancing, even if it interrupts a very pleasant conversation.

Chaperons are increasingly less usual and are al-

most unknown at afternoon dances, but of course they are customary at a cabaret.

Details of the Débutante Tea or Reception

In formal society a young lady is not supposed to be "out"—that is to say, she cannot attend social functions where her elders are the guests—until she makes her début.

The age at which this début is made varies with circumstances. Generally it is when she has finished school and is thus supposed to be equipped for entry upon a social career.

A girl cannot make her début until her elder sisters have done so, and it is customary for her to wait until the elders have each had at least one year in which to find a husband, or determine what shall be their careers.

The début may take the form of either a tea or a reception. It is usually in the late afternoon, though it may be a dinner dance. If it resembles a reception, the only changes of procedure are that the débutante stands with her mother, and the beverages in the dining room are presided over by débutantes.

The mother presents her daughter, who is making her bow in society, to each lady whom the débutante does not know, and introduces the men to her daughter who, as a grown woman, has acquired the social rights of her sex.

The introduction to society of any young lady

who is not the daughter of wealthy parents is less elaborate. Usually she is introduced at a tea, instead of at a dance.

Whether the affair is formal or not, the débutante must remain by the side of her mother throughout the tea or reception. Although her mother must shake hands with every one, the débutante may substitute a curtsey to the gentlemen. If there are several débutantes who make their bow to society simultaneously, the mother of the young hostess introduces the strangers to the other young women, who should stand at her right. The débutante may not introduce any one herself.

In presentations to débutantes, the mother may say merely, "You know my daughter, Mrs. Clarke?" after having greeted the newcomer. Then, if she has others in the receiving line, who are making their début at the same time, she presents them in turn.

However well a person may know any of the débutantes, one should not say more than a few words, but pass on to permit others to be presented.

When you arrive during a lull and no other guest appears, it is good taste to linger and talk to the hostess until the arrival of another person.

The débutante and her mother must remain standing throughout the afternoon, but after the majority of the guests seem to have arrived, the other débutantes may desert them to talk to friends if they wish.

The visitor remains as long as wished, if the rooms are not crowded, but if there is a crush, there should be an early departure.

It is usual that a débutante's tea or reception be followed by a dinner, or supper, for the young friends who assisted her. Young men in equal number may be asked to this; and it may be followed by a dance.

Those who know the débutante well enough may send her flowers but must not bring them. Those that are sent should be used as decoration, but must not be massed so as to appear like the trophies of a stage favourite, although each person must be able to note that his flowers are in the rooms.

Refreshments Other than Luncheon, Tea, or Dinner

The serving of refreshments is an essential part of an afternoon reception or dance, and is usual in the evening even though the dance may have been preceded by a dinner.

Everything must be such as will not soil the gloves, which ladies do not remove at receptions.

In winter tea, chocolate, toast, buttered bread, dainty sandwiches, bonbons and small cakes are usual in the afternoon.

In summer iced tea, lemonade, and iced coffee are welcome, although hot tea must also be provided.

At elaborate summer receptions, berries and fruit cocktails are also served.

Ice cream is always in order but should be served in individual receptacles.

At evening receptions, the refreshments may be as elaborate as desired, although of course "finger food," or viands such as salads that may be eaten without the use of a knife, while the guest is standing, are alone permissible.

The service of refreshments is in buffet style; that is to say, placed in the dining room on a table, to which the guests go and help themselves. At large receptions waiters are present to assist. The beverages are each in charge of some member of the hostess's family or a friend, who pours or ladles and offers them to guests.

The table is generally the family dining table, covered with the very best white damask cloth and decorated with flowers and lights. The three beverages are placed one at each end and one in the middle, and the refreshments are in silver baskets or on platters placed here and there.

Small napkins, plates, and forks may be on side tables, or on the central board, if there is room.

Servants circulate through the rooms, to relieve the guests of empty tea cups, plates, and glasses.

If the hostess has any doubt that her own resources in servants or friends will be adequate to care for the service of refreshments, she should have a caterer take charge, and have his men take the place of the large number of manservants which some wealthy ladies have at their disposal.

At a woman's club, or at church affairs, members attend to the refreshments, and servants are considered out of place.

Entertaining Without a Maid

Some of the most charming hostesses have no maids. That does not prevent them from giving the most delightful little dinners, or luncheons, the preparations for which, made well in advance of the arrival of her guests, impress by their daintiness and the smooth way in which everything proceeds, as if run by clockwork. One such hostess, admitted by the smartest people in New York to be as rich in the expression of her Culture as she is poor in this world's goods, has revealed her methods for the benefit of our readers.

She lays first a thick table felt, or silencer; then the table cloth. A platter cloth in front of the host, who is to carve, saves the tablecloth from splashes. For each person place a plate, large and small fork to the left of plate; on right of plate, place a large knife, blade facing plate, then small coffee spoon, next a dessert spoon, and then a soup spoon. Napkins and bread-and-butter plates, with small silver knives, are placed at the left and water glass at right. Wherever convenient place small oil and vinegar cruets, a butter dish, with knife or pick, a pitcher of iced water, and relishes in pretty fancy dishes. Lay carving knife to the right and carving fork to the left on carving cloth, leaving

space between for the meat platter. Lay tablespoon wherever a vegetable dish is to be placed. A low bowl of flowers or fern dish in the centre of the table adds greatly to its attractiveness. In setting the table be sure to have everything necessary upon it so as to avoid going often to the pantry or serving table.

The attractiveness of the table depends largely upon the taste of the hostess, as she has here an opportunity to make her table as beautiful as if she were giving a formal dinner, and she will surely wish to have as much order and beauty for her family and intimate friends as if she had a table full of guests.

The soup tureen has rather gone out of fashion, so the older children bring the soup from the kitchen in hot plates. The mother should not be allowed to do the serving, if she has children of an age to take the responsibility. It is exceedingly good for children to learn to do their share and be of help in the family. If they are not old enough to do so, they have no place at the table with guests. To those who serve without a maid a butler's assistant, a series of shelves on castors, is a comfort. It stands to the left of the hostess.

After the soup plates have been removed, place the platter containing the roast in front of the host and place the dishes of vegetables in front of those who are to serve them. Those who sit near the carver should serve the vegetables that go with

the meat before the plates are passed, thus avoiding passing and repassing plates. Many prefer handing the vegetable dishes from one to another, allowing each one to help himself. In clearing the table, it is allowable to remove the plates two at a time, one in each hand, but never to pile them one on top of another.

If a dinner without a maid consists of soup, meat, vegetables, salad, and dessert, take away the soup and service plate together, if a service plate is used. Bring in the hot plates all together, one for each person, place these before the host. Then bring the platter with the meat (the hostess in question generally has a roast chicken in the oven), and place the gravy boat and ladle at his right side. The salad is in a bowl, in front of the hostess, who serves each guest on a separate plate and who, if she cannot make a very good dressing, should permit each person to dress his own.

When the table is cleared, and the crumbs brushed into a plate with a napkin, place the dessert plates in front of the hostess, with a serving spoon, and then the dessert, which the hostess arranges in tempting portions on each of the small plates in front of her. An ice is to be avoided if there is no maid, and a dainty pudding, wine jelly, or Charlotte Russe is welcomed, while plenty of home-made cake is passed around.

All bakery goods or delicatessen products should be avoided unless unusually delicious. There must

be nothing about a dinner without a maid that betrays any assistance from a caterer, or attempt to imitate restaurant concoctions. The hostess mentioned has a percolator, with which she makes coffee on the table. She lights it and the coffee is being made while the guests are talking.

Children's Parties

At all children's parties, the juvenile host and hostess should play a prominent part, whatever may be their age. They should learn to entertain.

Any snobbishness or display of luxury is regarded as very bad taste, and in the case of younger children, it is not really appreciated; even though the sub-debs may desire to make a display, the tendency should not be encouraged, and in fact is frowned upon by parents of the greatest Culture.

The children should assist in writing out the invitations, which may be written or engraved in the same form as used by grown-ups or may be informal little notes. Children must not use Mr. or Miss even in formal invitations unless they are in their teens. For a child to speak of himself as Master is now regarded as very bad taste.

The child host and hostess should receive the youthful guests as formally as would their mother receive at her own entertainments. The mother stands by and assists in receiving. The young host or hostess holds out the right hand and says, "I am glad to see you, Mary," and then says to the

mother, "Mother, this is Mary Holcomb," if the mother does not know the guest.

If there are dances, there should be pauses between them and no cutting in. The young host and hostess may dance each dance, but must return between pauses and join the mother. If there are arrivals during the dance, the mother receives them alone, but afterward the young host and hostess must greet them.

The boy host should dance with as many girls as possible, and the girl hostess must not refuse to dance with shy or clumsy boys and must see that all the girls have partners.

Children's games, or novel entertainments of that character, are always in order, and, provision should be made for the parents or other adult relations who accompany their charges to be able to watch them.

Care should be taken at parties for young children that the refreshments are not too elaborate. Ice cream and cake are, of course, the staple food, but milk, lemonade, sandwiches, custards, and bonbons also should be provided, while bread-and-butter and crackers should be plentiful. But every mother knows what children like and so should know that such things should be provided.

Do not neglect to serve something to the nurses, and also to any relatives who may have brought the children.

More elaborate fare may be provided at a dance

for children ranging from thirteen to seventeen. The supper should be served in buffet style, as told in another exemplification that accompanies this chapter and the refreshments may be practically the same as would be provided in a buffet for their elders except that care should be taken to have plenty of ice cream and cake; for even at that age few youngsters have outgrown their fondness for sweets and frozen dainties.

Care should be taken that the children should say good-bye to their young host or hostess. A polite child will also seek out the mother and say: "I have had such a good time, Mrs. Snyder."

Most often the occasion of a children's party is a birthday celebration. This does not require that the child attending should bring a gift, but should merely say on arrival, "Many happy returns, Jack," or "I wish you a happy birthday and many of them, Helen." Such a greeting must always be given, and the child greeted must always return thanks and not be permitted to weary of so doing.

Children's parties are very important as a means of training them in correct social usage and should be encouraged on that account as well as for the pleasure they afford to the young folks.

The Christening

Formerly a christening was called a caudle party, because that was the name of a gruel of oatmeal boiled with raisins and spices with either fine old

Madeira, or rum added, which it was an old English custom to serve three days after the arrival of the little stranger, the mother offering it to every one who called. The caudle cups, preserved in many an old family, had two handles, so that they could be passed from one person to another. They are now preserved as valuable heirlooms, the most cherished that many old families possess.

While the christening now is seldom thus celebrated, it is still observed in families where the arrival of a child is regarded as momentous. The christening usually takes place when the baby is six weeks old and invitations are limited to relatives and close friends.

Episcopalians and Catholics do not consider the christening complete without sponsors. These are chosen from among close relatives, or intimate friends of the family. Sponsors accompany the baby to the baptismal font and there promise, in his name, that he will obey the rules of the church and go to the bishop for confirmation when he reaches the age of reason. When the baby is confirmed, the duties of the sponsors end.

Episcopalians exact that a boy have two godfathers and one godmother and that a girl have two godmothers and one godfather. The Roman Catholic Church requires one or two of each sex. The parents of the baby are not allowed to be sponsors.

Sponsors are expected to give presents to the

baby, usually something of silver—a porringer, set of knife, fork, and spoon, or some other similar gift.

The mother invites those chosen to be sponsors by writing them a personal note.

When a christening is held in the home a small table in the drawing room is draped with snowy linen, representing the altar. A flower-wreathed bowl of silver or glass filled with water serves for the font. White or pale pink flowers are used to decorate the room.

The baby's parents greet guests as they arrive. The guests chat in groups, until the arrival of the minister.

After greeting the minister, the child's mother goes to the nursery and returns with the sponsors and the nurse who holds the baby. The father joins them, they group themselves around the font, and the ceremony begins.

When the minister asks the name of the baby, the eldest godmother takes it from the nurse and, while pronouncing distinctly the name, places it in the minister's arms. The water is sprinkled upon its forehead, and the minister hands the baby back to the sponsor, who places it in the nurse's arms, and the ceremony is over.

The guests then crowd around and must admire the baby and when it is sent back to the nursery, they amuse themselves as if at any reception.

A church christening may be held immediately

after a regular service or on some specially chosen afternoon.

The sponsors and invited guests assemble and occupy the front pew. The father and mother, baby and nurse enter last and walk up the aisle. When they reach the altar, the sponsors accompany the nurse and baby to the font while the parents seat themselves in the front pew.

The service then proceeds as at a home christening.

When a reception is held, the guests follow the parents home.

When the christening is held at home, the mother's dress should be a lovely and becoming house gown. At church she dresses the same as she would for an afternoon reception, with long white gloves. The guests also should dress as for a reception.

The baby's dress at a christening is of the softest white, entirely without starch. Usually it is made with a short waist and a very long, full skirt.

In some families the christening robe is handed down from generation to generation of babies, and the woman who possesses such a robe is greatly envied by her friends.

CHAPTER XV

THE CORRESPONDENCE OF PEOPLE OF CULTURE

Written Words Live

THERE can be nothing more important than the letters you write. They are a record of your thoughts and moods that may be imperishable and live as long as the memory of your existence. As the Chinese proverb says: "The palest ink preserves a record longer than does the best memory."

Byron wrote:

> But words are things, and a small drop of ink,
> Falling like dew upon a thought, produces
> That which makes thousands, perhaps millions think.

The important thing to us is that our written words will make those who see what we write not only form their judgment of our thoughts, but of us. We will be unable to deny that each of our words is a photograph that reveals our personality and our ideas. Important, indeed, is it, then, that we should realise that it is in our power to make this revealment exactly that which we wish the readers of our letters to receive; and we alone are to blame if there

should be misconstruction of ourselves, our ideas, and our Culture.

People of Culture almost always write good letters, and in few things that we do can bad form be shown more than in our correspondence, under which may be included letters to friends, notes both formal and informal, invitations with the answers thereto, and in fact our business letters and letters to tradespeople.

Important as the art of business-letter writing is considered by those in the business world, these very persons seem unable to realise that socially their letters may be ineffective or misleading. They will take care to write letters that will sell goods but ignore the fact that in their social letters they are "selling" themselves.

Letter Writing is a Graceful Accomplishment

A good letter gives joy to the recipient. Letter writing is, in fact, but conversation carried on with others when distance and circumstances forbid the easier method of exchanging ideas by spoken words.

To write a good letter is easier than to talk well. There are no extraneous circumstances to cause embarrassment. Pleasant, cheery letters and little notes that win friends and keep friends in good humour, may be written by any one who is not too indolent to take the necessary pains.

Letters may be as various as the wants, occupations, and pleasures of men. The world's best lit-

erature is full of such treasures, and no form of literary composition is older. Aside from our printed literature, there are letters preserved on bricks and chiseled in stone that still give us an idea of the personality of those who wrote them. The epistles in the Bible are merely letters, and the apostle Paul was one of the greatest of letter writers. Quick-tempered as he was, he always had time to be courteous, for in his own words the purpose of a letter was, "that I may be comforted with you by the mutual faith, both of you and me," failing the personal interview that he longed to give his friends.

While one may occasionally write a good letter without practice, yet study is necessary to the attainment of graceful proficiency. As Alexander Pope wrote:

> True ease in writing comes from art, not chance,
> As those move easiest who have learned to dance.

And letter writing is as much a graceful accomplishment as dancing, and one which gives a more permanent record of our grace and Culture.

No Set Forms for Letter Writing

There are no set forms for letter writing. The "complete letter writers," sold so largely for the benefit of the illiterate, are of little use. Our thoughts are different from those of such writers

and cannot be moulded into exact forms to express our individuality; such forms are no more useful than would be the printed birthday greetings that are on sale at the stationers. Fortunately all great men have written good letters and have had much the same emotions as we of less eminence have had. Hence in this chapter we have culled from literature, specimens of various types of letters by some of the greatest men and women the world has known. These we give as examples in discussing the various types of letters, not so much for the form, as for the spirit they breathe, and which must be in you before you can write the right kind of letter. Sincerity cannot be assumed successfully in a letter, which cannot be a mask unless it is very conventional and conventionality, except in formal letters, wins no appreciation. These letters of the great, which we will give you as examples, all breathe the spirit of their individuality, as well as show what has been thought worthy of preservation as ideal letters.

The public has always shown curiosity concerning the letters of eminent persons, as in them it is expected something of their real character will be found. We cannot expect that the whole heart of the author will be unveiled, since that concealment which is part of all human intercourse must be present. But being indeed, "written conversation," we see their thoughts informally expressed and see the writer in a situation in which he is at ease, and so

we may get a glimpse of the spontaneous outpourings or overflowings of his heart.

It is customary to say that letter writing is out of fashion, but this is not so, unless we mean the long, formal, descriptive, sentimental, and stilted epistles of our great grandparents. Now letters are more brief and coloquial. Then letter writing was a stilted art, to be learned like dancing—and the dances then were of the type of the minuet. Good letters are still valued, and you yourself know that there is nothing that you enjoy more than a really good letter from a friend, and often even from a stranger whose writing touches some responsive chord in your heart.

Correct Stationery

The first consideration of the person of Culture in writing a letter is that the stationery which he or she uses does justice to his refinement.

Your social letters should be written on a good quality of white paper. Men should use nothing else; and naturally no one must use business paper for social correspondence, any more than one would present a business card when making a social call. Women sometimes use soft-tinted paper in response to an occasional fashion, but white paper is always best. Scented paper, odd or glaring colors, and plaid paper are always in bad taste. Do not use ruled paper. That is reserved for school children or those who are inexperienced. Irregularity in

writing is no disgrace, and it is easy enough to write straight, by using lines beneath the paper as a guide. The stationery used by men for social letters is rather larger than the notepaper usually sold for ladies, being about six inches wide and ten inches long. Such paper can be bought at the larger stationers and is kept on hand by business men for social use.

The envelope should match the paper exactly, being of the same quality and color as the missive which it is to contain. The word "envelope" is pronounced as the French sound for "en" which is a cross between our "on" and "ong," with the accent on the first syllable.

Letters Should be Written in Ink

Do not write your letters in pencil; they should be written in ink, and a stub pen is to be preferred, as the letters should be bold and black (as should the ink) with no flourishes or elaborate capitals. The old-time copybook hand is not suitable for social correspondence, and ladies affect an angular writing that is very attractive.

Typewritten letters are frowned upon in social correspondence. Some authors whose handwriting is known by their friends to be notoriously poor write notes on typewriters, and a letter to an intimate friend may be so written. But even those women who have social secretaries insist that all their social notes shall be written by hand. Some

conservative business houses in England, including even law firms, still insist that all letters shall be handwritten, believing that the use of the typewriter implies disrespect.

This taboo of the typewriter is rather unfortunate for those who are poor penmen, and even more so for their friends. Perhaps if Professor Morse had had a typewriter, he would not have received the following letter from Thomas Bailey Aldrich:

MY DEAR MR. MORSE:—

It was very pleasant to receive a letter from you the other day. Perhaps I should have found it pleasanter if I had been able to decipher it. I don't think I mastered anything beyond the date, which I knew, and the signature, which I guessed at. There is a singular and perpetual charm in a letter of yours. It never grows old; never loses its novelty. One can say to one's self every morning: "Here is a letter of Morse's. I haven't read it yet. I think I shall take another shy at it to-day, and maybe I will be able in a course of a few years to make out what he means by those t's that look like w's and those i's that haven't any eyebrows." Other letters are read and thrown away and forgotten, but yours are kept forever unread. One of them will last a reasonable man a lifetime.

Admiringly yours,
THOMAS BAILEY ALDRICH.

We have often felt like writing such letters as the author of "Marjorie Daw" wrote to his learned but illegible friend. It is always annoying to re-

ceive a letter that you cannot read, and often this is made worse by the objectionable habit some people have of "crossing" their letters in order to economize in the use of stationery.

A witty letter apropos of such a one, written by Locke, the author of the "Essay on Human Understanding," to Lady Caverly, has been preserved, and is interesting rather for the lesson it teaches than as an example of what to say—for a gentleman should never criticise a lady's handwriting any more than he would her hat; even most husbands wouldn't do it. The great philosopher's letter read:

> Whatever reason you have to look on me as one of the slow men of London, you have given me a reason for being so; for you cannot expect a quick answer to a letter which took up a good deal of time to get at the beginning of it. I turned it, and turned it, on every side; looked at it again and again, at the top of every page, but could not get into the sense and secret of it, until I applied myself to the middle. You, madam, who are acquainted with the skill of the ancients, have not, I suppose, taken up this hieroglyphical way of writing for nothing, and since you are going to put into your letter things that might be the reward of the highest merit, you would by this mystical intimation put me in the way of virtue to deserve them, etc.

Outline of a Letter

There are certain set forms which a letter must follow:

1. The heading, including the date, which should

give the address of the person who writes. This may be on two lines; the address on the first, and the date underneath.

2. The salutation, which should be varied in formality, according to the intimacy existing between the writer and person addressed. (See exemplifications to this section.)

3. The body of letter—what you have to say.

4. The complimentary close.

5. The signature.

When the address and date have been written in the upper right-hand corner, you are ready to begin your letter, making first your "salutation," which is the, "Dear sir" or "madam" line, and which must never be "Friend Harry," or, "Friend Mabel," as once was the custom in olden times but which is now regarded as uncouth.

Avoid in the opening of your letter such phrases as, "I now take my pen in hand to tell you I am well," or, "I thought I would drop you a line to let you know, etc." These are regarded as very provincial, and at the least betray that the writer is not in the habit of writing letters. An ideal opening, and close, of a letter is that of the poet Cowper to his cousin:

OLNEY, *April 24, 1786.*

MY DEAR COZ.:—

Your letters are so much my comfort, that I often tremble lest by accident I should be disappointed; and the more

because you have been more than once engaged in company on the writing day, that I have had a narrow escape. Let me give you a piece of good counsel, my cousin; follow my laudable example—write when you can; take Time's forelock in one hand and a pen in the other and make sure of your opportunity. . . .

The grass begins to grow, and the leaves to bud, and everything is beginning to be beautiful against you come. Adieu, my dear Coz.

Ever yours,
W. COWPER.

The Contents of a Letter

As for the contents of the letter, you yourself must be your own guide, since real letters grow out of the actual conditions of life, and are written as business, pleasure, affection, or fancy may dictate. Whether a letter shall be free and easy or elaborate in its style, whether it shall be plain or ornate, serious or joyous, matter of fact or sentimental, will depend upon the occasion.

Brevity is not as essential in a social as in a business letter. In fact, it is necessary to say other things than what actually moves you to write, in order that you may not appear curt. Bruce Barton has praised a letter of Napoleon's to his brother Louis as a "perfect example of the direct and explicit letter writer's art." The letter reads:

"Reply to me categorically. If I name you King of Spain, do you agree? Answer solely in these

two phrases—'I have received your letter of such a day. I reply yes—or no.'"

Such a letter might be well enough for a man who could make men kings, or depose them at pleasure; and so might save the time of a big business man, but it is hardly suitable to polite social correspondence. Better yet, to bear in mind in writing your letters, Emerson's saying that: "Life is not so short, but there is always time for courtesy." Courtesy makes the fortune of many in business, and is absolutely essential in society. So we must be careful always to be courteous in our notes, and never curt. We must bear in mind the words of Saint Francis of Assisi, who said: "Know thou not that courtesy is one of God's own properties, who sendeth His rain and His sunshine upon the just and unjust, out of His great courtesy; verily courtesy is the sister of charity, who banishes hatred and cherishes love."

Ibsen has said that when people have much to say to each other they cannot write long letters; yet intimate friends always welcome long letters if they are of interest, though tedious persons who write on and on—"One of those birds, with unlimited words, who go on and on without ceasing," as James J. Montague, has said—are very, very wearisome. Your social letter should be just as long as you can make it interesting, and should never close abruptly or leave any chance for mystification because of failure to be explicit. Allusions to peo-

ple and events that you do not understand are as much out of place as in conversation. (See Chapter X of this work.)

Ease and Simplicity

Utility, grace, and feeling are the three essentials in a letter. You must say something, say it gracefully, and in a way that will be in sympathy with the point of view of the person to whom you are writing. The best letters are those that have been easiest to write. What the heart or imagination dictates always flows readily, but when there is no subject to warm or interest these, constraint appears. Those letters of mere compliment, congratulation, or affected condolence that have cost the authors the most labour in composing often fall flat with those who receive them.

Ease and simplicity do not mean carelessness. No letter should be carelessly written, and every note, even the shortest, should be studied before it is sent, to see that the meaning is clear and has been gracefully expressed. A slovenly and negligent manner of writing is no more a compliment, than it would be to call upon a friend in curl-papers or shirt-sleeves.

If a letter is of real importance, you should make notes of the points you want to bring out and arrange them in logical order, then write a rough draft and revise, studying every word with the

greatest care, so as to make sure that it will express your real meaning.

The degree of informality allowable in a letter is dependent upon the intimacy of the writer, and the person addressed. Thus it may be assumed that Cowper's letter to his cousin, which has been quoted in this chapter, implies that they were very well acquainted. It reflected the poet's personality and gives the impression of conversation, which is the real purpose of informal letters to friends. Thus in the same way it is permissible to use colloquial language or slang in letters to friends, when we are sure the friend will understand that we mean no disrespect in so doing. But in any event it is wise to use less slang than we would use in speech. The permanence of written words makes that which might sound all right when spoken seem crude and vulgar in writing.

Do not use "I" more than you can help; but bear in mind that it is even worse to use such circumlocutions as "the present writer" or, "your correspondent." The use of such phrases betrays self-consciousness on the part of the writer more than would the use of the word "I," and also makes awkward sentences.

Unless social life is actually a business affair, as with some ladies, their social letters should not be dictated. Only very great press of business excuses a man's dictation of a social letter to a ste-

nographer. When such are dictated, unusual care must be taken to have them read smoothly. They must not be of the, "dictated but not read type," which form, indeed, is coming to be more and more regarded as impolite, even in business.

Use Care in Spelling

Careless expressions and bad grammar always seem much worse in letters than they do in speech. Bad spelling in a letter, like bad grammar, is regarded as an offense against society. The art of spelling the English language is the despair of foreigners and by no means easy for the average American. To tell how to spell all difficult words, would mean the printing of a dictionary. For the words "mere," "dear," "deer," "weir" and "bier," indicate how many ways there are of spelling one sound; while "bough," "bought," "rough," "though," and "through," show how many varying sounds there may be for a single combination of letters. In the exemplifications at the end of this chapter is given a list of practically all the words that are ordinarily misspelled. If in doubt about other words, it is wise to look them up in a dictionary; and while the small "vest-pocket" dictionaries are useless for purposes of definition, such a dictionary is a very valuable thing to have always at one's hand when writing a letter. Look up a word if in doubt about its spelling. You cannot afford to take a chance and have bad spelling in your letters.

It is to be assumed that you will give careful study to the words given in the exemplifications.

The Appearance of a Letter

If you have not closely studied the eighth, ninth and tenth chapters and their exemplifications, you should review them now, and impress upon your mind all of the thoughts that apply to correspondence. You will find that they are of the greatest value, especially when you realise that letter-writing is merely written speech and conversation; but being a matter of possibly permanent record, it can be more damning because of the impossibility of denying that you have written something to which your signature is attached, however foolish some careless slip may make you appear.

Short sentences are best, and your sentences must be clear and possess unity, force, and ease. Be careful not to omit nouns or verbs, as to do so may cause ambiguity. The contractions sometimes used in business such as, "inst," or, "yours received," and indeed all such business phrases as "your favour," meaning "your letter," should be avoided. And just as you would not say, "your esteemed letter," you should say, "your kind letter," always, as far as possible, showing the greatest courtesy and consideration for your social correspondent, whether you feel any or not.

A letter should be well paragraphed. When there are no breaks, it has a heavy appearance.

The white space is of value. This is why there should also be a margin at the left of the sheet on which you write, and such a margin should be from one-fourth to three-fourths of an inch, depending upon the width of a page. In typewritten social letters, a business man will often use a margin of as much as an inch at each side of the page, the margins often being the chief distinction between typewritten social and business letters.

The Selection of Words

It is remarkable how careless some people are in the use of words, using those that express their meaning without exactness. One of the greatest haters of inexact words was Arnold Bennett. He quoted from a London daily, holding it up to ridicule: "The King and Queen were present at a first night in a London theatre last evening for the initial time in their reign." His comments are instructive:

. . . It is quite a first-rate example of bad English. The culprit, whose name is well known to myself and other members of the London literary police force, evidently thought that it would be inelegant to use the same word twice in two lines; so he substituted "initial" for "first" in the second line. . . . Perhaps he had never reflected that words express ideas, and that therefore if a precise idea recurs, the precise word for that idea ought to recur. The idea expressed by the word "first" is precise enough, and

no other English word means what "first" means. Certainly "initial" does not mean "first." Still, the man meant well. His misfortune was that, having picked up a good notion without examining it, he imagined that repetition was inelegant in itself. Repetition is only wrong when it is unintentional, and when, being horrid to the ear, it is reasonably and honestly avoidable. On the other hand, repetition, used with tact and courage, may achieve not merely elegance but positive brilliance.

You should use as many words as are necessary to convey your meaning, but you should not say the same thing twice, even in different words, unless you are expressing a new form of your idea.

Do not be afraid to use simple words in your letters. As Professor Hill, a great authority on our language, has said: "It is not well-bred persons who are ashamed to use the brief, simple, definite, ordinary words which naturally come to the mind." Note then, that it is regarded by people of Culture as positively bad form to say "limb" when you mean "leg," "perform" for "do," "erect" for "build," "procure" for "get," "retire" for "go to bed," "reside" for "live," "species" for "kind" or "sort," "individual" for "man," "alliance" for "marriage." These objectionable words are inexact; and are to be avoided if only on that account. Typical of other words that should not be excessively used in writing are "avail" and "preclude."

We trust that you will study the lists given in the exemplifications that supplement Chapter X and

consider the words and phrases there criticised, and realise that if they should be avoided in conversation, it is all the more important to omit them in your correspondence, whether social or business.

Punctuation and Abbreviation

After you have written a letter look it over, and see that it has been properly punctuated. Punctuation is the art of dividing sentences so as to make the sense more obvious. (Simple rules for punctuation are given in the exemplifications at the end of this chapter.) Capitals are used for like purpose. It is remarkable that, though more than two hundred years before the time of Christ, the grammarian Aristophanes of Alexandria introduced punctuation, it has been in general use for only a little more than four hundred years. Take almost any sentence and write it as the ancients used to write it, that is, unpointed and unspaced, with the letters either all small or all capital, and it will require no little skill and patience to decipher the meaning. Here is an example, first in capitals, then in small letters, and then in the form now in use:

READINGMAKETHAFULLMANCONFERENCEA
READYMANWRITINGANEXACTMAN

readingmakethafullmanconferenceareadymanwritinganexact
man

Reading maketh a full man; conference, a ready man; writing, an exact man.

You should not use numerals in the body of a letter, except in dates, or to indicate the number of a house or post-office box; in formal social letters the date of the month is usually spelled out and often also the address of the writer, engraved at the top of the page. The year is, however, written with numerals. The abbreviations "St." and "Ave." for "Street" and "Avenue" may be used in the address, but they are to be avoided elsewhere. Avoid all abbreviations so far as possible. Especially objectionable is the reference to, "Mr. A." or "Mrs. B." unless you are actually trying not to tell too plainly to whom you are referring. Of course, such abbreviations as "wd." for "would" or "wh." for "which" are regarded as in bad taste.

Avoid Haste

Avoid erasures in your letter, as they destroy the neat appearance; in brief notes they should not be tolerated at all. Never send out a scrawled, blotted, or otherwise untidy note or letter. Use a blotter. If your letter is smeared, it is as if you held out a dirty hand to be shaken, and you suffer in the estimation of the person to whom you send it.

This avoidance of haste is one reason why postscripts are in disfavour. It is said as a joke that a woman cannot write without them, but men are quite as much given to this little vice. Postscripts give indication of scrappiness and carelessness. It

is much as if, after making a call and having said good-bye, you were to come back and make a remark.

Do not close a letter with "now I must stop," "I have written enough," "I guess you must be tired," etc. You would not say such things if you were leaving after paying a call and of course such remarks are just as uncalled for in a letter. The "complimentary close," as it is called, such as "yours truly," which, by-the-bye, is seldom used in a social letter, is equivalent to "good-bye." The forms must correspond with the salutation and a list of them is given in the exemplifications at the end of this chapter.

The Envelope

An envelope should be addressed just as the card of the person to whom you are writing would read, except that complimentary titles, of which modesty forbids the use by their possessor, may be used by you in addressing them. "Mr." and "Mrs." are always correct. Some people still use, "Esq." for men, but it is being used less and less. In the early days it was applied to lawyers in America, and it is still used in England in addressing people without other titles, the "Mr." being reserved for tradesmen and inferiors in social rank. Use no nicknames in addresses. Write "Mr. William Brown," not "Mr. Bill Brown"; "Miss Elizabeth Green," not "Miss Lizzie Green."

To affix a stamp carelessly is a mark of disrespect to your correspondent. It is just as easy to put it on in the right-hand upper corner, one-sixteenth to one-eighth of an inch from the end and an equal distance from the upper edge. Sealing wax adds a nice finishing touch to a letter and is still much used by people of Culture after an envelope has been sealed in the usual way. It should be either red or black and not of other colours.

The Friendly Letter

These comments that we have made apply to all letters of whatever kind. But there are many kinds of letters that require varying treatments. The most delightful of all letters is the friendly letter, in which a person may shine as in conversation. Informality in style, large expression of the individuality of the writer, a chatty tone, and unrestricted length, are the characteristics of the friendly letter. It is, indeed, a conversation committed to paper, and so all of the rules given in the tenth chapter as applicable to conversation should be observed, except that one may talk as long as one wishes, without interruption and without boring, if one be interesting. But such a letter must appear spontaneous, and the recipient must find delight in it and desire to answer it immediately. In one of the many letters of Lord Chesterfield to his son that have been preserved he gives excellent advice in regard to the writing of a friendly letter,

and the letter itself is well worth reading. He writes:

DEAR BOY:—

Your letters except when upon a given subject, are exceedingly laconic, and neither answer my desires, nor the purpose of letters; which should be familiar conversation between absent friends. As I desire to live with you upon the footing of an intimate friend, and not of a parent, I could wish that your letters gave me a more particular account of yourself and of your lesser transactions.

When you write to me, suppose yourself conversing freely with me by the fireside. In that case, you would naturally mention the incidents of the day; as where you had been, whom you had seen, what you thought of them, and so forth.

Do this in your letters; acquaint me sometimes with your studies, sometimes with your diversions; tell me of any new persons or characters that you meet with in company, and add your own observations upon them. In short, let me see more of you in your letters.

So wrote Chesterfield. "Let me see more of you in your letters!" It is the cry of many who receive tedious letters from friends who, often from real modesty, neglect to tell their ideas and their thoughts as well as actions. A really friendly letter should tell what one thinks and be, as Chesterfield says, familiar conversation committed to paper.

Even in writing a friendly letter to an intimate friend, it is well to exercise a measure of restraint;

one can never tell when a friendship may be broken, indeed, the friendship may be broken by the letter itself, for those who criticise and find fault in letters often find that dangerous situations are created by words that could be explained in two minutes in conversation. Again many people have an impulse to pour out grievances in letters, and often regret it bitterly, for the friend may take up cudgels in your defense, after you have forgotten the thing that made you angry for the moment.

Be Truthful and Prompt

It is dangerous not to be truthful in a letter. The written record of your deceit may plague you later. Do not be untruthful, but avoid telling unpleasant truths. Never write ill-tempered letters; they may serve to keep alive a flame of anger that might otherwise die. A quarrel by mail may last a lifetime. So also avoid letters of censure. "No man can justly censure or condemn another because, indeed, no man knows another," said Browne, the author of the famous "Religio Medici."

Great discretion should be used in correspondence between the sexes. A lady naturally should avoid being gushing in writing to a man, even more than if she were writing to a member of her own sex. However well acquainted with the man to whom she is writing, she should preserve some reserve. Criticism of other people also is very dangerous. There is always a chance of your letter falling into

the hands of some one for whom it is not intended. Most people are very careless in the way they leave letters around, and letters often fall from coat pockets, and sometimes handbags are lost. As Shakespeare said: "Let discretion be your tutor," and its charges for tuition are much less than those which experience exacts.

Promptness in answering letters is a compliment to the person who has written to you. Social notes or invitations must, of course, be answered in twenty-four hours, but even ordinary friendly letters should receive business-like attention. It is well to set aside a certain time each day, or on certain days in the week, for the purpose of answering letters and make it a rule to attend to them at that time. In answering a letter one should not confine one's self entirely to the matters raised in the letter if there is a desire to continue the correspondence. New matters must be introduced to keep the interest alive. But in answering a letter you should ignore any attempt on the part of the other person to start a discussion upon any unpleasant matter. Wait before answering a letter that makes you angry, and often you will see the matter from your correspondent's point of view, while perhaps he may send you another letter of explanation. Some people of very great sense make it a rule to lay aside for at least ten days any letter that has angered them. Several of these people have said that

within that period, in at least one case in three they have received some sort of a satisfactory explanation.

Avoid Excuses and Apologies

If you do have to refuse any request in a letter, do so firmly, so that there may be no misunderstanding. Just how firm a refusal can be made, and yet be courteous, is shown by this letter of John Ruskin:

BRANTWOOD, CONISTON,
LANCASHIRE, *May 19, 1886.*

SIR:—

I am scornfully amused at your appeal to me, of all people in the world the precisely least likely to give you a farthing!

My first word to all men and boys who care to hear me is "Don't get into debt. Starve and go to heaven, but don't borrow. First try begging—I don't mind if it is really needful, stealing! But don't buy things you can't pay for." . . .

Ever nevertheless, and in all this saying,
Your faithful servant,
JOHN RUSKIN.

For your part avoid excuses and apologies in letters, since people may have forgotten the injury, or may not have realised that you intended any offense. Such slight apologies as, "excuse haste and

a bad pen," fall in another class, are even worse taste than the use of the bad pen, and are about as ready to meet with appreciation as did the excuse of the Irishman who said that the blot and smear in his letter were caused during its journey through the mail!

Invitations

The French say, "In manuscript letters never use the third person, unless writing to your dressmaker or tailor," but we use it in replying to invitations written in the third person; and both we, as well as they, always issue formal invitations in this form.

When an engraved invitation is used, it must be in the plainest and most simple style, and all unnecessary words must be omitted. Hostesses who do very much entertaining have engraved forms on a whole letter sheet of heavy bond paper, note size, so that it may go in an envelope with a single fold, while others have the form printed on large heavy cards of white bristol board.

When the invitations are not engraved, they are written plainly on sheets of white notepaper and worded exactly as if engraved.

An invitation to any affair at which several people are to be present is always regarded as more or less formal even if the number present is limited. The formal invitation must be in the third person in accordance with one of society's more ancient traditions, as—

Mrs. Joseph Channing Elverson
requests the pleasure of
_____ company
on _____ at — o'clock

Actually the form of invitations varies very little, except for the mention of the name of the affair to which the person is invited. The forms for various kinds of invitations are given in the exemplifications to this chapter and are arranged for ready reference.

The Season of Social Activities

The season, as society calls that period in which it is in full activity, is so limited that it is regarded as important that those who entertain and those who are invited should be able to make their plans far ahead. Hence, invitations to formal affairs are seldom sent out less than four weeks in advance, and invitations to functions in London, Paris, Washington, and New York are often sent as far as six weeks in advance, the acknowledged leaders generally giving the longer notice so that no ordinary folk may presume to interfere with their plans. When you realise that the season is so limited, you can appreciate this. The season in London extends from May to August and then—

Good-night to the season! the dances,
The filling of hot little rooms,
The glancings of rapturous glances

The flarings of fancy costumes,
The pleasures which fashion makes duties,
The phrasing of fiddles and flutes,
The luxury of looking at beauties,
The tedium of talking to mutes,
The female diplomatists, planners
Of matches for Laura and Jane,
The ice of her Ladyship's manners!
The ice of his Lordship's champagne.

In Paris the season is from May to the Grand Prix (the big horse race), about the 20th of June, giving only seven weeks. New York and Washington are more liberal, good Episcopalians entertaining from November first to Lent, and the rest of mankind from November to April; though actually among the most exclusive people the season has been limited from November first to about the middle of January, since in February, the social leaders must take their flights southward, as do the migratory birds, to avoid the ice and heavy snows. So Florida, Palm Beach, Newport, and Long Island all have their seasons—and all limited in length, for birds of fashion (or shall we say of paradise?) stay not long in one place, but are in a seemingly never-ending quest for gaities amid scenes that, if not new, at least have not been their environment for months.

Whether or not one belongs in such a mad whirl of gaiety, it is tactful, and advisable also from the standpoint of the hostess, to give not less than ten

days' notice for even the most informal affair; else there may be no acceptances of invitations.

Reply Promptly to Invitations

The same reasons that make it well to send invitations well ahead make it the only polite thing to do to send immediate word as to whether or not you accept. There should never be more than twenty-four hours between the receipt of an invitation, and a reply. In the days of yore, R. S. V. P. appeared on the invitation, this being an abbreviation of the French, *"Repondez, s'il vous plaît";* but now we follow the English fashion and say either "please reply," or, as the British Ambassadors put on their cards of invitation, "The favour of an answer is requested." The phrase "please reply" is better. More and more it has become good form to use English rather than French, when an idea can be expressed in that language. To-day English rather than French has become even the language of diplomacy and society.

An invitation should receive an immediate reply with a decisive acceptance or regret, if it is an invitation to any affair where there must be a certain set number of covers, as a dinner or luncheon. Your hostess wants to know exactly who is coming, and who is not, so that she may arrange her table accordingly. It is the height of impertinence to enter into any discussion or provision about a din-

ner engagement. You must not write that you will come if you do not have to leave town, or that you will "try to come," or if you are a married pair, that one of you will come. If the invitation is in the third person you answer in the same way, as—

Mr. and Mrs. Howard Shipman
accept with pleasure the kind invitation of
Mr. and Mrs. Joseph Channing Elverson
for dinner on November Seventeenth
at eight o'clock.

You will notice that the day, date, and hour are repeated, so that there may be no possibility of misunderstanding. Mrs. Elverson checks your answer to make sure that you have these important details correct and if you have made an error she will write you a little note calling your attention to the mistake.

The spirit of social courtesy makes the necessity of a reply to a dinner or luncheon invitation so obvious that many hostesses do not request a reply, assuming that their friends are sufficiently acquainted with Social Usage, to know that one is necessary.

How Invitations are Issued

Invitations may be issued either by the host and hostess jointly or by the hostess alone. If the host is to be present, they generally have his name as

well as hers. Of course, in a formal invitation, a married woman always speaks of herself by her husband's name, if she lives outside of Greenwich Village, and most of the ladies there, even, would not call themselves by their given names in a formal invitation.

The envelope containing an engraved invitation is addressed to the person invited, without the street address, and inclosed in another larger envelope to carry it through the mail. But if the invitation is written, only one envelope is used.

Many inexperienced people are puzzled to know to whom the reply to an invitation should be addressed. The rule is that it should be addressed to the person in whose name the invitation is issued, although the reply to an invitation from Mr. and Mrs. Elverson may be addressed to Mrs. Elverson alone nowadays, although until a few years ago, the rule was very strict that the reply envelope should be addressed to "Mr. and Mrs." Some hostesses go so far as to address an envelope containing an invitation to husband and wife to the wife alone, realising that the decision as to acceptance or regrets rests with her, but the more conservative circles of society do not approve of this unless the ladies should happen to be very well acquainted. It might be justified if the hostess feared that the husband would get the envelope addressed jointly and forget all about it. The widening of social circles, embracing men less thoughtful of social than

of business usage, probably is responsible for invitations addressed only to the wife although asking both to be present; but the highest circles regard such an address as a reflection upon the man's Culture, inasmuch as it intimates that he might not give attention to the invitation.

Invitations to a dance, tea, garden party, or luncheon, may be issued in the name of the hostess, but for a dinner, reception, or a wedding, the name of host and hostess must both be given. To reply to a bride, when you receive a wedding invitation is, hence, very bad form, though you will, of course, send your gift to her.

When a father who is a widower entertains for his daughters, his name alone would appear on a wedding invitation. When his eldest daughter presides over his household, his and her name may appear together for dinners, receptions, and at homes, although her name is sometimes omitted even though she may have made her début. When an unmarried lady issues cards for her own tea or at-home, it is an admission that she is no longer young or an announcement that she is independent of the rest of her family. Young ladies must not invite gentlemen, in their own names, to call on them or to come to dinner, but must phrase the invitation so that it comes from father, mother, or chaperon.

In issuing invitations for a dance, one must be

careful to use that word "dance." Bear in mind that the word "ball" is used to designate only functions given by associations or organisations, as assembly or charity balls. No lady invites you to a "ball" at her own home or at a hotel. It is a "ball" only when there are patronesses or a committee of some sort in whose name the invitations are issued.

The words "at-home," or "to dinner" or "luncheon," are correct with the word "dancing" in the lower left-hand corner.

Acceptance and Rejection of Invitations

There was once a rich bachelor in New York who issued invitations to an "at-home" and became a laughing stock. Mrs. Sherwood has told, in one of her delightful books, of a lady who used the words "hopes to see" instead of "requests the pleasure," which brought forth the witty though rude rejoinder: "Nothing is so deceitful as human hope." To those on the outside these little things seem of no importance, but they are really full of meaning in that they betray the absence of Culture. In this connection it might be well to remind that the rudest thing one can do when receiving an invitation is to return it with the words "accepted" or "regrets" written upon it. It is not only rude but is regarded as an absolute proof of lack of Culture. The proper way to send regrets is in the briefest form:

Mrs. Van Allen
regrets that a previous engagement prevents her
accepting the kind [or polite] invitation of
Mrs. Hapgood.

When organisations of men issue invitations, it is customary to use the words "request the honour of your company" instead of "pleasure of your company."

Invitations have also become more informal. Of course, except to a luncheon or dinner that is actually *en famille,* the invitation must be written or engraved,—a printed invitation is impossible in society. But more and more the informal note is superseding the more formal engraved invitation as parties lessen in size.

The acceptance or rejection of invitations must be made in the same style and form as the invitation. You must not "decline" an invitation. You either "accept with pleasure" or "regret you are unable to accept the kind invitation of." In an answer to an informal note you give some reason such as "illness," or "a previous engagement prevents acceptance of the kind invitation." The rejection of an invitation must be most courteously worded. To "decline" is an indication that you did not wish to accept. You *must* "regret."

Letters of Introduction

Perhaps the most momentous letters one can write are those of introduction. A written letter

of introduction is, indeed, a complete endorsement of the person to whom you give it. A very famous letter of introduction, which is, indeed, a model, is that given by George Washington to Lafayette, introducing him to Benjamin Franklin. In reading this you must bear in mind that Lafayette was then a young man of twenty-six and had yet to win appreciation in his own country, where Franklin was as popular as in America and, at seventy-six, was admittedly one of the world's greatest men, venerated by everybody, including George Washington, who knew that his was the brain that made his arm effective.

The letter reads:

PHILADELPHIA, *28 December, 1778.*

SIR:—

The Marquis de Lafayette, having served with distinction as major-general in the army of the United States, for two campaigns, has been determined by the prospect of a European war, to return to his native country. It is with pleasure, that I embrace the opportunity, of introducing to your acquaintance a gentleman, whose merits cannot have left him unknown to you by reputation. The generous motives which first induced him to cross the Atlantic; the tribute which he paid to gallantry at Brandywine; the success in Jersey before he had recovered from his wounds in an affair where he commanded militia against British grenadiers; the brilliant retreat, by which he eluded a combined manœuvre of the whole British force in the last campaign; his services in the enterprise against Rhode Island;

are such proofs of his zeal, military ardour, and talents. as have endeared him to America, and must greatly recommend him to his Prince. Coming with so many titles to claim your esteem, it were needless for any other purpose, than to indulge my own feelings, to add, that I have a very particular friendship for him; and that whatever services you have it in your power to render him, will confer an obligation, on one who has the honour to be, with the greatest esteem, regard and respect . . .

Another model letter of introduction is that which was written by James Russell Lowell to Nathaniel Hawthorne presenting the then young man, William Dean Howells, to Hawthorne about ten years after the latter had written, "The Scarlet Letter." It reads:

CAMBRIDGE, *August 5, 1860.*

MY DEAR HAWTHORNE:

I have no masonic claim upon you except community of tobacco, and the young man who brings this does not smoke.

But he wants to look at you, which will do you no harm and him a great deal of good.

His name is Howells, and he is a fine young fellow and has written several poems in the *Atlantic* which of course you never read because you don't do such things yourself—and are old enough to know better. . . .

If my judgment is good for anything this youth has more in him than any of our younger fellows in the way of rhyme.

Of course, he can't hope to rival the Consule Planco, therefore let him look at you and charge it

to yours always,
J. R. L.

In both of these letters of introduction, emphasis is laid upon the reasons that entitle the person introduced to consideration. This is important. But both these letters are short, although they contain really personal notes, which make them the more friendly and create an impression that makes welcome the person to whom they are given.

Letters of introduction should always be short, indeed they may be merely the card of the giver, with the line, written above his name, "introducing Mr. Howells," although such a card shows that the introduction is perfunctory; like any introduction it is an endorsement, but not as specific as a letter with details would be. Nowadays nearly all such letters begin with, "It gives me great pleasure to introduce my (dear or old) friend Mr.——"; or, "This note will be presented by my friend, etc." Any letter of introduction that is really meaningful should end with "any courtesy that you may be able to extend to him will be greatly appreciated by," or other words of the same purport.

A social letter of introduction is presented by a man as would be a business one. If the lady is not at home he leaves the letter with his card and his address, inclosed. A lady does not present a

letter of introduction; she mails it with her card, on which she writes her address, if she is a stranger in the town.

Should the person to whom you present a letter of introduction be so discourteous as not to communicate with you, you must ignore the fact and make no further attempt to seek an acquaintance.

Most people, when they give a letter of introduction that is of importance, immediately write to the friend to whom they are introducing a stranger and give all details about the newcomer. It is the courteous thing to both and makes the introduction no longer perfunctory. The two letters, those of Washington and Lowell, that we have given are of the type that does not require any such supplementary note.

Letters of Congratulation and Condolence

Among the letters that people of Culture are most careful to write when there is occasion are letters of congratulation and of condolence. "Rejoice with them that do rejoice and weep with them that weep," said Jesus. A spoken or written word of congratulation when one has had good fortune is always appreciated, and even more valued is the kind letter that comes to comfort us in our grief. Such a letter as that which Abraham Lincoln wrote to the mother who had lost five sons in the Civil War is a real help in assuaging sorrow. This let-

ter is regarded as a masterpiece and is framed in Oxford, the great English university. Lincoln wrote:

Nov. 21, '64.

MRS. BIXBY,
BOSTON.

DEAR MADAM:—

I have been shown in the files of the war department a statement of the Adjutant-General of Massachusetts that you are the mother of five sons who have died gloriously on the field of battle. I feel how weak and fruitless must be any words of mine which should attempt to beguile from the grief of a loss so overwhelming. But I cannot refrain from tendering to you the consolation that may be found in the thanks of the Republic they died to save. I pray that our Heavenly Father may assuage the anguish of your bereavement and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom.

Yours very sincerely and respectfully,
ABRAHAM LINCOLN.

We should always try to share in the misfortunes and bereavements of our friends, and not to do so is not only remiss, but causes us to be suspected of a lack of feeling. You cannot be obtrusive when you write to a person who has suffered a loss. A very good letter of condolence is that written by Queen Victoria to Lord Selbourne on the death of his wife. The Queen wrote:

It is for you to whom she was so devoted, that I feel so deeply, for to lose the loved companion of one's life is losing half one's existence. From that time everything is different, every event seems to lose its effect, for joy which cannot be shared by those who felt everything with you, is no joy, and sorrow is only redoubled when it cannot be shared and soothed by the one who alone could do so. The longer God has permitted us to remain together, the more acute must be the agony of separation, and I do most sincerely feel for you. No children can replace a wife, or a husband, may they be ever so good and devoted. One must bear one's burden alone.

Even Napoleon, whose curt letter to his brother we have printed, could show sympathy and tenderness—though it was to his mother, to whom any man is supposed to be tender. Witness this written after his father's death:

PARIS, *March 29, 1785.*

MY DEAR MOTHER:—

Now that time has begun to soften the first transports of my sorrow, I hasten to express to you the gratitude I feel for all the kindness you have always displayed toward us. Console yourself, dear mother; circumstances require that you should. We will redouble our care and our gratitude, happy if by our obedience, we can make up to you in the smallest degree for the inestimable loss of a cherished husband. I finish, dear mother—my grief compels it—by praying you to calm yours. My health is perfect, and my daily prayer is that heaven may grant you the same.

NAPOLEON BONAPARTE.

All letters of condolence or congratulation should be free of affectation and must not be stiff and stilted.

Congratulations on engagements are always in order. Two such letters are:

MY DEAR MISS HARTMAN:—

I have heard that the happiness of Frank Farrell is assured for life. From what I hear about him he is a fine fellow and you too will be happy. Wishing you both all the joy you deserve—than which there could be no more joy—I am

Sincerely yours,
JAMES HALL.

MY DEAR MR. FARRELL: [or DEAR FRANK]

I hear that you are a lucky fellow. If anybody could make a girl happy you can. If that is to be your mission in life, all of us are glad that you were clever enough to capture Jane Hartman [or Miss Hartman, as the circumstances may suggest].

I hope you will have time to give me a chance to talk to you before the wedding.

Sincerely yours,
JAMES HALL.

If one does not know the "happy pair" well enough to write a letter of this character, one should not write at all.

Do not neglect to "rejoice with them that do rejoice," as Jesus advised, and when any friend of

yours meets with good fortune write and tell him, or her, not only that you are glad of it, but that the good fortune is well deserved because of his or her merits. At such a time ungrudging praise is always welcome.

Letters of Appreciation

Certain letters are absolutely obligatory. These include letters written after accepting hospitality. A person of Culture always writes and thanks a hostess whose guest he has been for a week-end house party. Also, of course, any present that is sent to you must be acknowledged, and obviously one must write a graceful note of appreciation upon the receipt of congratulations and condolences.

The following public letter of thanks was written by Rudyard Kipling:

HOTEL GRENOBLE
Easter Day, '99.

DEAR SIRS:—

Will you allow me through your columns to attempt some acknowledgment of the wonderful sympathy, affection, and kindness shown toward me during my recent illness, as well as the unfailing courtesy that controlled its expression?

I am not strong enough to answer letters in detail, so I must take this means of thanking as humbly as sincerely, the countless people of good will throughout the world, who have put me under a great debt, I can never hope to repay.

Faithfully yours,
RUDYARD KIPLING.

The correspondence of people of Culture, as is plain from what has been said in this chapter, is indeed potent in its influence. There is no one of us who does not know of people who have been helped by their ability as writers of the right sort of letters, and all of us know also of those who have been injured by mistakes in writing. If you cannot write the right thing at the right time, it is better not to write at all, just as it is unwise to say anything if you cannot say something that will be pleasing and do credit to your Culture.

Exemplifications

Construction of Sentences

In the framing of sentences in your letters, a few simple rules must be kept in mind and strictly followed. The most important of these rules are as follows:

1. In every sentence we frame, the common rules of grammar must be observed (see Chapter IX and the exemplifications that supplement it).

2. In the making of sentences two things are specially to be sought—clearness and force.

3. Sentences should, therefore, never be long and involved; each sentence should be made to convey but one principal thought.

4. Circumlocutions and fine writing should be avoided: one should write directly and simply (see "The Five Big Principles in the Choice of Words," an exemplification in Chapter X).

5. We should always make it clear to whom or what, nouns and relative and demonstrative pronouns are meant to refer; that is to say, there must be no doubt as to who *he* is or what is meant by *that*.

6. The proper sequence of the tenses of verbs must be observed. If a paragraph begins in the present tense, it must not lapse into the past in expressing the same sequence of ideas.

7. The auxiliaries *shall* and *will* must be correctly used. The use of *shall* and *will* is very carefully explained in Chapter IX.

8. Each new sentence must begin with a capital letter.

9. The ordinary rules of punctuation must be strictly regarded throughout. See the exemplification in this chapter on this subject.

10. Adjectives or descriptive phrases should be fitly chosen, and the same adjectives should not be too often repeated; yet in the choice of adjectives, as in the choice of all words, stilted pedantic strictness should be avoided.

11. Care should be taken to give adverbs and adverbial phrases, such as *only, even, also, at least,* and so forth, exactly their proper places in your sentences, since by the neglect of this rule the thought in your sentence may be considerably changed.

12. In correspondence, as in conversation, you should cultivate a graceful, flowing style. Sen-

tences should follow each other naturally and easily, each sentence growing out of the preceding rather than being newly introduced. Abruptness in writing is just as objectionable as abruptness in speech or manner.

How to Begin a Letter

The date should never be abbreviated as 11/22/21 but written November 22 (or 22nd), 1921.

The first degrees of intimacy between us and our correspondents are shown by the following forms of address or "salutary" phrases:

Sir, or Madam (seldom used in social letters to acquaintances).

Dear Sir, or Dear Madam.

My dear Sir, or Dear Madam (My dear Madam is seldom used).

Dear Mr. Hallowell or Dear Mrs. Hallowell.

My dear Mr. Hallowell or Dear Mrs. Hallowell.

Dear Hallowell or My dear Mrs. Hallowell.

My dear Hallowell or My dear Mrs. Hallowell.

My dear Monty or Dear Helen.

You must not say *Friend Hallowell.* It is regarded as very provincial though it was permitted fifty years ago.

You must not say *Dear Miss* (without any name). It shows that you do not know that *Dear Madam* is the proper form whether the lady is married or unmarried.

Letters to friends should not begin *Dear Friend.* *Dear* must not be written with a capital if it follows *My.*

There is some controversy as to whether *Dear* or *My dear* is the more formal address for a letter to a man. The usage in England and in New York is as given in the above scale.

Titles must not be abbreviated in the formal salutation except *Mr., Mrs.,* and *Dr.* You should write Dear *Dr. Angell,* but must not write *Dear Prof. Angell.* It would be *Dear Professor Angell.* So too you should write *Dear Captain Phelps,* and not *Dear Capt. Phelps.*

The Closing of a Letter

Corresponding to the list given for beginnings is the following scale of closings, or "complimentary closes" as they are called:

Yours.

Yours truly or truly yours (latter is better).

Very truly yours.

Sincerely yours, or Yours sincerely (former is better).

Very sincerely yours.

Yours very sincerely, Cordially yours, or Faithfully yours.

Affectionately yours, or As ever yours.

Affectionately without the word *yours* is not permissible.

Respectfully yours is not good form among people of the same social standing, though permissible in business.

Your obedient servant or *I have the honour to be* before any closing is regarded as old fashioned.

Several well known people of Culture use *Most* instead of *Very*.

Believe me ever sincerely yours, is graceful and good for almost any letter. This is usually written in two lines, the *Ever* beginning the second line.

The Signature to a Letter

There must be no signature to a letter written in the third person.

To sign one's self *Mr., Mrs., Miss, Dr.,* or *Reverend* is a sign of ill-breeding or ignorance. In England people of rank never put their titles before their signatures.

To a stranger, a lady may use *Miss* or *Mrs.*, in brackets, but only so that the recipient may know how to address his reply. This may be put either before or after the signature. The former is more conventional. If there is no [*Mrs.*] before the lady's name, a stranger should assume she is unmarried unless he knows to the contrary.

A proper signature is *Jane Talbott,* with underneath in parentheses, *Mrs. James H. Talbott.* This should not be used except in business letters or in writing to a stranger.

Rules for Punctuation

Nearly every writer, publishing house, and important newspaper, or magazine has rules for punctuation that vary in small details from the rules of the others.

These details need not bother you in your correspondence.

There are a few things that must be borne in mind in your correspondence, and these may be briefly stated as follows:

A sentence must end with a period, an exclamation point, or an interrogation point.

The end of a sentence, stating a fact, or opinion, or a definite expression of any kind, must end with a period. If such a sentence is also exclamatory, such as expressing surprise by the writer, in regard to the fact or circumstance he mentions, the sentence should be ended with an exclamation point instead of with a period.

When a direct question is asked, the sentence is ended with an interrogation point. But an indirect question may be ended with an exclamation point.

A period is always used after an abbreviation.

An exclamation point is used after an exclamatory word or phrase. Interjections such as *oh!* take exclamation points; but should not be used too frequently on a single page, as too many interjections, like excessive underlining of words, weaken the

force of all that you use and so destroy the effect you intend to produce. If you shout all the time, people come to take that as your normal way of saying things.

Sentences are subdivided with commas, semicolons, and colons.

The uses of the comma, which are very numerous, and in regard to which there is much dispute by all authorities, are after all reduced to two heads, and you can decide for yourself whether or not to use a comma by bearing these two heads in mind.

1. The comma is used to set off by itself any part of a sentence which is in some manner detached in meaning from the rest and which has a sort of grammatical coherence and completeness of its own.

2. The comma is used to mark an ellipsis of some kind. Example: "Reading maketh a full man; conference, a ready man; writing, an exact man." Here the ellipsis (leaving out) is of the verb "maketh," as indicated by the insertion of the comma after "conference" and "writing."

Clauses of a sentence may be separated by semicolons and colons, as well as commas.

The colon is used when additional clauses are added to a sentence, and when a general statement is made that is in partial conflict with what has been said. It is also used by the best writers before a quotation; and this practice has been followed in the printing of this work. If the quotation is merely

an incidental explanatory phrase, then a comma is used before it.

The semi-colon is a compromise between the comma and colon. The latest of points of punctuation, it was devised for that purpose and given the prefix "semi," which means half. Thus the semi-colon indicates a division of a sentence somewhat larger and more complex than that marked by a comma. Such clauses are of the same general effect and nature, and the semi-colon is always used to separate slight variations of the main idea when commas have been used in the sentence.

The choice between colons, semi-colons, and commas is determined in most cases by the writer's feeling of the closer, or looser, connection of the ideas expressed by the several clauses and is to some extent a matter of choice.

The use of the comma, semi-colon, and colon is well shown in the following sentence written by Dickens: (Note that a colon has preceded this.)

"The sky was cloudless; the sun shone out bright and warm; the songs of the birds, and hum of myriads of summer insects filled the air: and the cottage garden, crowded with every rich and beautiful tint, sparkled in the heavy dew like beads of glistening jewels."

A direct quotation is enclosed in quotation marks.

A quotation within a quotation is usually inclosed in single quotation marks.

In a quotation consisting of several paragraphs, the quotation marks are put at the beginning of each paragraph and at the end of the last.

When a book, poem, or the like is referred to, the title may be put in quotation marks.

Sudden changes of thought and feeling, or breaks in speech are indicated by a dash.

The parenthesis is used to inclose words which have no direct connection with the rest of the sentence.

Useful Hints as to Spelling.

The most common mistake in spelling is the use of *ei* or *ie,* in words such as *believe, deceive,* etc. There is a simple rule for this:

> When the letter *c* you spy
> Place the *e* before the *i.*

Now you cannot make a mistake in spelling *receive, believe, deceive,* and others.

There are a few exceptions to this rule, among them being, *leisure, weird, seize, science, conscience, their,* and *forfeit,* the spelling of which you should carefully note and then you can apply the rule.

Before a suffix beginning with a consonant, the final silent *e* is usually retained, as: *use, useful; waste, wasteful;* exceptions are *acknowledgment, argument, truly.*

So as to preserve the soft sound of *c* and *g*, *e* is retained in words ending in *ce* and *ge*, before a termination beginning with *a* and *o*, as: *outrageous, marriageable, advantageous, serviceable.*

When the final *y* is preceded by a vowel, it is generally retained before a suffix, as: *buying, delaying, paying, saying.*

One *l* is usually dropped from a prefix or suffix ending in *ll*, as: *almost, fulfill, until, mindful, tactful.*

Words of one syllable ending in a single consonant preceded by a single vowel, double the consonant before a suffix beginning in a vowel, as: *bat, batted; man, mannish; get, getting,* etc.

Words of one syllable with two vowels do not double the last consonant, as: *steal, stealing; feel, feeling,* etc.

Silent *e* is usually dropped before a termination beginning with a vowel: *acknowledge, acknowledging; grace, gracing; love, lovable; race, racing.*

Words ending in *-ceed -cede* and *-sede* also puzzle. Only three words end in *ceed*: *exceed, proceed,* and *succeed;* and only one in *-sede; supersede.* Remember these four words and you cannot make any mistake in this matter.

There is no rule for words ending in *-able* and *-ible,* though those are most often mispelled. So we give a list:

-able

agreeable	debatable	lovable	suitable
amenable	eatable	manageable	tenable
bearable	excusable	passable	tolerable
breakable	forgetable	peaceable	traceable
changeable	forgivable	perishable	unbearable
chargeable	indispensable	preferable	unmistakable
comfortable	insufferable	regrettable	unspeakable
commendable	likable (likeable)	salable	valuable

-ible

admissible	eligible	intelligible	possible
audible	flexible	invincible	responsible
comprehensible	forcible	irresistible	sensible
contemptible	incorrigible	legible	susceptible
convertible	indefensible	perceptible	tangible
credible	inexpressible	permissible	terrible
edible	infallible	plausible	visible

The student who is discouraged by his blunders, will generally find that he misspells habitually only about fifty words. He probably will find them in the following list, which does not include those given previously in this chapter or those which have the *ei* or *ie* combination.

abbreviation	appearance	auxiliary
accumulate	appreciate	avoirdupois
acknowledge	apprentice	awkward
across	appropriation	beneficial
affiliation	approval	bookkeeping
agency	arrears	boundary
aggravation	ascent	business
alienate	assent	calendar
allowance	athletic	capitalist
all right	auction	choose
annex	audit	coming
apparatus	auditor	commerce

commercial
commit
commodious
comparative
competitive
concurrence
conferred
consideration
consistent
contributory
corporation
credibility
defalcation
deferred
definite
depreciate
device
devise
difference
dilapidated
disappear
disappoint
dissatisfaction
dissolution
dissolve
eighth
embarrassment
embarrass
emporium
enthusiasm
equally
equivalent
exaggerate
excel
excellent
existence
experience
extravagant
facsimile
February
finally
financier
folio
forfeit
forgery
formally
formerly
forty
grammar
hammock
harbour (*or* bor)
height
hundredth
indemnity
independent
insistence
insolvency
invoice
judgment
later
latter
lease
ledger
legacy
legal
limitation
liquidate
made
maintenance
maritime
merchandise
merger
messenger
metric
misrepresent
moreover
mortgage
necessary
occasion
occasionally
occur
occurred
offer
omission
omit
oneself
opportunity
original
parallel
possess
possession
preference
preferred
preliminary
preparation
prescription
privilege
profession
proficient
prohibitory
really
recommend
re-imburse
remitter
scrutinise (*or* ize)
separate
similar
specially
specimen
speech
stationary
stationery
stereotype
syndicate
technical
tenant
tenement
their
therefore
thousand
too
totally
transfer
transferred
truly
twelfth
until
vicissitude
wholesale
writer

Rules for Spelling Plurals

Following are a few rules for spelling plurals.

Nouns ending in *o* preceded by a vowel generally form the plural by adding *s*, as: *cameo, cameos; trio, trios; portfolio, portfolios; shampoo, shampoos.*

Nouns ending in *o* preceded by a consonant generally form the plural by adding *es*, as: *hero, heroes; potato, potatoes; motto, mottoes.*

Nouns ending in *y* preceded by a vowel form the plural by adding *s*, as: *alley, alleys; donkey, donkeys; valley, valleys.*

Nouns ending in *y* preceded by a consonant, change *y* to *i* and add *es* to form the plural, as: *ally, allies; berry, berries.*

Many nouns ending in *f* or *fe* form the plural by changing the *f* or *fe* to *ves*, as: *knife, knives; calf, calves; thief, thieves; loaf, loaves; half, halves.*

Nouns ending in *s, ss, ch, sh, x,* and *z* form the plural by adding *es* to the singular, as: *circus, circuses; gas, gases; church, churches; witness, witnesses; mattress, mattresses; fox, foxes; adz, adzes.*

The plural in compound words is generally formed by adding *s* to the principal word, as: *major-general, major-generals; commander-in-chief, commanders-in-chief.*

Plurals of letters, figures, and signs, are formed with an *apostrophe* and *s*, thus:

You should dot your *i's*. He put down two *6's*.

Rules for Spelling the Possessive Case

The possessive singular of nouns and proper names is usually formed by adding the *apostrophe* and *s*, as: *Grace's, lady's, Brown's, dog's.*

The possessive plural of nouns ending in *s* is formed by adding an *apostrophe* after the *s*, as: *dogs', ladies', passengers', boys'.*

The possessive plural of nouns not ending in *s* in the plural is formed by adding the *apostrophe* and *s*, as: *men's, sheep's, women's, geese's, mice's.*

In compound nouns the possessive singular is formed by adding the *apostrophe* and *s* to the last word, as: *major-general's, commander-in-chief's.*

Pronouns do not take the apostrophe in the possessive case, as: *our, ours; your, yours; his, its, hers; their, theirs.*

Forms for Invitations to Luncheons, Breakfasts, and Dinners

The simplest form for an invitation to a luncheon or breakfast is for the hostess to use her visiting card, writing upon it in two lines:

Luncheon at one o'clock
April the twelfth.

The usual hour for luncheon is from one to two o'clock.

For a breakfast the same informality may be indulged in:

Breakfast at eleven o'clock.

The hour for breakfast should not be earlier than eleven o'clock.

It is also permissible to phone people the day before for a breakfast, and, in that case, to tell them whether any event will follow. But it is a risky proceeding, as you may not have enough guests.

For informal affairs, such as breakfasts and luncheons, many hostesses have large engraved cards reading:

Mrs. Carroll Dempster Rewtree
requests the pleasure of
_____
company at _____
on _____
at _____
Three Seventeen Fifth Avenue [or 317]

These may be used also for formal affairs, but, in such cases *your company at luncheon* could be used, and the third line omitted, or the third line may be left and the name written in, but the blanks on the other lines would be filled in by the engraver.

Notes written in the first person may convey the

invitation to a luncheon or breakfast, or the third-person style above may be used, and the whole of the note written by hand.

Of course, all written words must be in ink; bear in mind that if there is not time to have your invitations engraved, your handwriting is to be preferred to ordinary work of printers, which is distinctly bad form.

For a formal dinner, an engraved invitation in the following form is required:

Mr. and Mrs. Edwin Curtis Malley
request the pleasure of

---

company at dinner
on ———— evening
at —— o'clock

3247 Bryant Avenue

The wise hostess keeps a number of these cards on hand.

If the dinner is to be a very large and formal affair, special cards should be engraved, with the date and hour filled in. The name written in on the blank line is much to be preferred to the *your company* form, which is permissible at very large affairs but actually is ungrammatical.

Most hostesses prefer to invite their guests to small affairs by means of a note written in their own handwriting, unless they should be so fortunate as

to possess a social secretary. Such a written invitation would read:

934 Elm Street
April 9th, 1922.

My dear Mrs. Halstead:—

Will you and Mr. Halstead, if disengaged, give us the pleasure of your company at dinner, on Wednesday the sixteenth at half-past seven o'clock?

Sincerely yours,
Beatrice Plummer.

This form need not be followed exactly, but the wording should be essentially the same.

It is best to use such an invitation for any small breakfast or luncheon.

Invitations to Receptions and Dances

For a formal reception in honour of some one the invitations engraved on correspondence cards of bristol board, would read:

To meet
Mrs. Francis Whelan
Mr. and Mrs. Thomas Hard Jennings
request the pleasure of your company
on Thursday, October the fourth
from four to seven o'clock
2178 Woodlawn Avenue

If the reception is for a débutante the invitation may read:

Mr. and Mrs. Thomas Hard Jennings
request the pleasure of your company
at a reception in honour of their daughter Helen
on Thursday, October the fourth
from four to seven o'clock
2178 Woodlawn Avenue

A less formal invitation for a débutante, and one that indicates that Mrs. Jennings is not giving the reception with her husband, would read thus:

Mrs. Thomas Hard Jennings
Miss Patricia Jennings
at home
Wednesday afternoon, January the tenth
from four till seven o'clock

When there is to be dancing, it should be indicated by the word *Dancing,* in the lower left-hand corner.

When there are several daughters and an older one is to assist in presenting the débutante, her name, as *Miss Jennings,* should appear on a separate line between that of her mother and the débutante.

When Mrs. Jennings' reception is for no other purpose than to give an elaborate at-home, she uses this form:

Mrs. Thomas Hard Jennings
at home
Wednesday afternoon, January the ninth
from four to seven o'clock
2178 Woodlawn Avenue

Should she have a daughter who has made her début, and who will assist her in receiving, she uses the name of her daughter under hers, as *Miss Jennings*.

Should Mr. Jennings be a factor in the reception, an at-home card cannot be used. The form would be as given above for a formal reception, omitting the line "To meet" and the name of the guest of honour.

It is very vulgar to use the word "Refreshments" on an invitation.

Sometimes several ladies may combine to give a reception; in this case their names would appear alphabetically, thus:

Mrs. Henry Armsworth
Mrs. George Britton Carew
Mrs. Percival Gatto
at home

R. S. V. P. or *please reply,* should not be used on an at-home card. Of course, if your hostess mistakenly uses it, you must answer. Otherwise you do not let her know whether you accept or regret.

Those who are unable to attend an at-home or

a reception, mail their cards on the day of the event.

The invitation to a formal dance should be engraved. It should be either of the following:

Mr. and Mrs. Percival Gatto
request the pleasure of your company
on Wednesday evening, October twelfth,
at half past nine o'clock

Dancing. 946 Elm Street

or even more formal:

Mr. and Mrs. Percival Gatto
request the pleasure of

---

company on Wednesday evening,
October twelfth
at ten o'clock

Dancing. 946 Elm Street

Acceptance and Rejection of Invitations

When an invitation is in the third person the reply should be in the third person, and written on a correspondence card enclosed, of course, in only a single envelope.

The acceptance form is:

Mr. and Mrs. Anthony Taylor
accept with pleasure
Mr. and Mrs. Arthur Wells Hard's
kind invitation for Wednesday evening
November the seventeenth
4327 Hyde Park Avenue

The regret would be:

Mr. and Mrs. Anthony Taylor
regret that absence from town
will prevent their acceptance of
Mr. and Mrs. Arthur Wells Hard's
kind invitation for Wednesday evening
November the seventeenth.
4327 Hyde Park Avenue

It is better to state the reason for failure to attend, but if you cannot give one that would be satisfactory to your hostess, you use the words, *regret (s) extremely that a previous engagement,* instead of the second line, as in the form just given.

An invitation for luncheon, breakfast, or dinner demands an answer, if not upon receipt, at least on the following day, so that the hostess may arrage for a substitute. Nothing but serious illness or death justifies the breaking of an engagement of this sort.

The acceptance or rejection of such an invitation, must be in the third or first person, according to the invitation.

The two forms previously given are good for the third person answer.

If the note is in the first person it would read:

549 Lawrence Place,
April 4th.

My dear Mrs. Howard:—

Mr. Leonard and I will be glad to accept your kind invitation to dine with you on Tuesday the eleventh.

Sincerely yours,
Mary Leonard.

or if declined:

My dear Mrs. Howard:—

Nothing would give us greater pleasure than to dine with you next Tuesday, but unfortunately we have already made an engagement which prevents.

With kind regards to you and Mr. Howard, from Mr. Leonard and myself, I remain,

Sincerely yours
Mary Leonard.

It will be noted that the declination of a dinner or luncheon engagement must contain a real appreciation of the courtesy of the hostess in extending it, even if it is refused because you don't want to go.

Also note that in the letter given the word *prevents* is used. It is a mistake to use such forms of expression as "*will* have the pleasure of accepting," "*will* prevent his acceptance," "*will* accept," etc. You accept or are prevented in the present tense.

It is not polite to *decline* an invitation. That is regarded as an uncouth word.

There must be no abbreviations in your note of acceptance or regrets.

CHAPTER XVI

HOW PEOPLE OF CULTURE ENJOY MUSIC, PLAYS, AND MOTION PICTURES

The Desire for Entertainment

"COME, let us bore one another for a while," said a weary French king to one of his courtiers. And in this he expressed the thought that so often comes to people to-day, who, refusing longer to be bored by their customary associates, seek relief in the hope of being amused by others while they sit at ease. In those days there were no theatres in our modern sense, no operas, and no motion pictures. And so a king had to do as did Old King Cole, and call for "fiddlers three," or else be amused by a court fool, or jester, whose extravagant costume often belied his humour, just as the extravagant make-ups of our modern clowns mislead. The king could whip the jester who failed to rouse a smile. Unluckily we have no such recourse when bored.

When the drama dawned, it, like the dances, was the amusement of the common people. The Mother Goose rhyme:

> Hark, hark, the dogs do bark,
> The beggars have come to town,

referred to actors whose social state was little better than that of beggars. Even as late as Voltaire's day, when the French were about to assert the novel idea of *liberté, fraternaté et égalité,* the religious law required that dead actresses should be buried at the crossroads and excluded from every cemetery. Now actresses marry peers and half a dozen actors have been made baronets.

Society must be entertained. Bored by being too much with those whom they see every day it turns for relief to the hired entertainers. The going to the drama, opera, concert, motion pictures, or vaudeville, has become as much a part of social life as is the dinner dance and has gained a popularity all unguessed by Lord Chesterfield, whose advice to his son to go to the theatre, opera, and concert, seemed rather radical when he gave it, only two hundred years ago.

Importance of Music and the Stage to Culture

The mingling of sensations, feelings, and ideas, is a real intellectual treat, broadening the mind and giving food for thought. Those who take the drama very seriously, like Professor Phelps of Yale, object to the making of the theatre a social diversion, asserting that our custom of a theatre party, with a considerable number of guests, eventually arriving half an hour after the performance has begun and after a long and expensive dinner that is about as useful in appreciating a good

play as it would be as a preparation for a half-mile run, is a barbarity.

Five hundred years before the dawn of the Christian era, Hwuy Yung, a disciple of Confucius, said, "Music is best enjoyed in the company of others," and that probably has been always the case. Music in some form is probably as ancient and universal as speech, and demands an auditor for satisfaction, just as a mother cannot croon a lullaby to an empty cradle. A witty society woman has paraphrased the old saying that "Music hath charms to soothe the savage breast," by making it read, "The opera has charms to soothe the savage digestive organs"—which is true. But a more delicate saying was that of Berthold Auerbach, that "Music washes away from the soul the dust of everyday life."

It makes no difference what the form of entertainment, that gregarious animal, man, demands that there be a companion in his joys and sorrows, for joys and sorrows are experienced by those who watch actors or listen to music. Lately psychologists, who have sought to probe the mysteries of the human mind, say that our satisfaction in such amusements is vicarious. By "vicarious," they mean that the others, "act for us," and, indeed, we do rejoice, thrill, and suffer, with those whom we see on the stage or screen. Freud, the psychoanalyst, would claim that the custard pie thrown in the face of a strutting hypocrite, the slapstick, and the upsetting of policemen are all gratifications of

our suppressed desires, and that in the hero or heroine we see ourselves, and imagine ourselves in such positions, in which we would do as they have done. The stage thus satisfies longings that we do not dare express to our dearest friends. Hence the strained attention that brings rigidity of muscles, and hence the gratification of our æsthetic feelings that we find in music, which leaves us satisfied by the fulfilment of a longing, or awakens in us a longing that is left unsatisfied.

But to the person of Culture the arts of music and the drama are more than a mere recreation; they are æsthetic delights, appealing to the intellect. So great a part do they form in the science of Culture that we cannot afford to overlook them in this work. They must be considered by us from that point of view, for the benefit of our own Culture, that we may know what part their development has played in the history of Culture. And we must learn how to appreciate and criticise, so that we may intelligently discuss them, for in social conversation, they are a favourite topic and one must not show ignorance of essentials, lack of appreciation, or inability to understand the finer meanings of a play or musical composition.

Inconsistencies Shown on the Stage

"An actor should refine public taste," said Aristophanes. Unfortunately actors have not followed this mandate of the ancient Greek dramatist. We

have explained in Chapter IV how often the cinema is a poor guide to correct manners. And in the "comedies of manners," as they are called, that have been seen in the last few years on the stage, are many gaucheries that may be held up as examples of what Cultured people do not do. Channing Pollock, a keen dramatic critic, pointed out a glaring example in "The Triangle" when a gentleman stabbed his wife with a carving knife at dinner. "It simply isn't done," said Mr. Pollock. But there are other things that are done in plays on the stage, but not in real life; for instance:

Mrs. Fiske laid her handkerchief on the breakfast table in "Becky Sharp."

Cynthia, in the comedy of that name, received her husband while the hairdresser and manicure were employed with her.

Richard Burbank, in "Clothes," used his hostess's piano as a hat rack.

Lawrence, the gentlemanly hero in the "House of Mirth," thrusts himself past a protesting servant, and into the rooms of Augustus Tremor.

Clyde Fitch, one of our best dramatists, made one woman give orders to the servants of another woman in "Truth."

Jack Neville, in Elsie de Wolfe's "Way of the World," whistled merrily while waiting in the parlour of his hostess.

A chambermaid in "Susan in Search of Her Husband" introduced two of the guests at a hotel.

Mrs. Fiske in the "New York Idea," received in her boudoir a nobleman who had been presented to her only the day before.

Margaret Dale, in "Delancey," wore décolleté with a street hat.

All of these things may be taken as examples of things that "simply are not done" by people of Culture, any more than the improper use of the carving knife at dinner, mentioned by Mr. Pollock.

Another false idea obtained from "society plays" on the stage is that the coveting of a neighbour's wife is universal. Morality among people of Culture is really very high, and the newspaper notoriety given to lapses is due chiefly to the prominent position of the persons involved. The idea of the dramatist should be, as Shakespeare said, to "show virtue her own features and scorn her own image"; but the fact that the stage does not always fulfil Sophocles' dictum, that the theatre should be the mirror of life, must be borne in mind. People of Culture do not get their ideas of manners or of costume from the stage. The stage imitates and exaggerates, and misleads only the impressionable and ignorant.

One must not on this account believe that the stage is to be scored or scorned. More than a hundred years ago S. F. Bradford, of Philadelphia, the first of a long line of great American dramatic critics, said: "Wherever the stage is found corrupt with bad morals, it may be taken for granted

that the nation has been corrupted before it—when it labours under the evils of a bad taste, it may be safely concluded that that of the public has been previously vitiated." This is as true now as it was in 1810, and it is a very encouraging fact, that "Lightning," "Turn to the Right," "The Old Homestead," "Ben-Hur," "Adonis," "Hazel Kirke," and plays of that sort—wholesome plays though not literary masterpieces—are those that meet with the greatest successes.

The Founding of the Drama

Aristophanes and Sophocles, from whom we have quoted, and Euripides, who said that the actor was a public instructor, are the men who founded drama about 500 B. C., Sophocles being responsible for increasing the number of characters in a play to three, it having been always a dialogue previously. Most of the story was told by a chorus of singers dressed in goatskins, and our word "tragedy" comes from the Greek words for "goat" and "to sing."

Tragedy deals seriously with serious themes, and with the sufferings of humanity or the remorselessness of fate; while comedy exploits the follies and ridiculous situations of life. Tragedy arouses sympathy and pity; comedy evokes mirth. Modern plays, however, mingle the elements of comedy and tragedy and, though Shakespeare's plays are still divided popularly into these two classes, yet nearly all of his tragedies have mingled in them what is

called a "comic relief," such as is supplied by the grave diggers in "Hamlet," which contrast forms the base of the melodrama that has become a staple in drama.

Amusing as well as instructive of this division of the drama, was a speech made by George Ade at a dinner to William H. Crane when he said:

The Drama is roughly divided in Two parts—Tragedy, Comedy. Just Now it is more Roughly divided than Ever before.

According to all traditions of the Legitimate stage, the only Distinction between Tragedy and Comedy hinges on the Last Act.

In the good old days, if most of the principals Curled up and Died in the last act, the play was a Tragedy. If they stood in a line and Bowed, the play was Comedy.

Our guest of Honor and You, gentlemen, can recall the time when a Play in which some one was Shot, Stabbed, Assaulted and Battered, and left Unconscious at Centre was a genuine Tragedy, entitled to come under the Observation of William Winter.

Thanks to the Southern California School of Art all that has been Changed. Nowadays, when a Hero is Shot, the Playhouse resounds with Shrieks and Laughter.

When he is struck on the head by some Blunt Instrument and falls Unconscious the Large Lady Next to you goes into a Paroxysm of Mirth.

If he is seen to disappear between the Waves, with Bubbles arising to mark the spot at which he Sank, the Film Exchange announces that the Comedy is Sure Fire.

During the Middle Ages, as the time until the fifteenth century is called in history, the Church substituted a Christianised equivalent for the pagan dramas. Then came the miracle plays, mysteries, and passion plays, dealing with religious subjects, which at Oberammergau and elsewhere have come down to our days.

The Effect of Shakespeare upon the Stage

In the sixteenth and seventeenth centuries, the real basis of our modern stage was laid, with Shakespeare as the greatest dramatist of that or any other time. Those who are unfamiliar with his plays are astonished on reading them, to find how "live" they are. Scarcely any boy of eleven or twelve years of age who has read them for the story alone, has failed to be impressed at their being so full of action, with "something doing," all the time. Shakespeare's knowledge of human nature is, of course, unsurpassed, and his plays are a mine of beautiful thoughts and marvellous in the correct use of simple words. On that account they are splendid reading for purposes of self-culture; and the stories are good stories in themselves and will surprise those who are prejudiced against them by a notion that they are beyond their understanding. You should read Shakespeare and you will quickly learn to like him, if he is not already your friend.

Few discussions of the theatre have been written

without allusion to the speech in Act II, Scene vii of "As You Like It," beginning:

> All the world's a stage,
> And all the men and women merely players.

The beautiful passage which tells of the seven ages of man shall not be reprinted here, since it is desired that you should look it up and read it for yourself. However small may be a library possessed by a person of Culture, Shakespeare's plays must be among the collection of books. There is a story told of a well-known vulgarian who saw a performance of "Hamlet" some years ago, and objected to it being all quotations. "Hamlet" is indeed a very mine of quotations, which are so much a part of our current speech and of everyday allusion by writers, that they pass almost unnoticed.

Highest Peaks of Literature Revealed in Drama

It is not within the scope of the present chapter to go into details of the history of the theatre since the time of Shakespeare, and so no allusion can be made to Lope de Vega of Spain and his one thousand eight hundred plays, or to Corneille, Molière, or Racine of France, or to Lessing or Goethe of Germany. But ever since the time of Shakespeare, the highest peaks of literature have been revealed in drama. It is so even in our own generation, when the foremost writers in all countries

have been dramatists. Ibsen, Björnsen, and Strindberg are incomparably the greatest authors in Scandinavia, and Ibsen's influence is discernible on every important dramatist since he wrote. The noblest contemporary writers in French are Rostand and Maeterlinck, both playwrights; and Hauptmann and Sudermann in Germany, D'Annunzio in Italy, Tolstoï in Russia, and Shaw, Barrie, Yeats, Pinero, and Bennett in England, all give evidence of the part of the drama in literature.

Clyde Fitch, Eugene Walter, William Vaughn Moody, Edward Sheldon, Bronson Howard, and Augustus Thomas are the American dramatists who combine fame as authors, with that of writing successful plays, which is said to be a rare combination, inasmuch as it is claimed that most plays are written to order, practically to suit a certain actor, or else in response to what is thought to be a momentary aberration of public taste.

Plays are like books or magazines in that they may be enjoyed as a diversion, or may be witnessed for the purpose of stimulating thought. Constantly hypercritical critics object to those which merely furnish amusement, and are perhaps trashy. Lives of great men all remind us that relaxation is necessary. From Daniel Webster who read dime novels down to Roosevelt who read the *Detective Story Magazine* every week, and was well versed in the Deadwood Dick stories, none have scorned such means of resting the brain. But dime novels and

such stories, the "Follies," vaudeville, or girl-and-music shows are not to be commended as a regular diet: their part is only to provide a well-balanced ration.

To Discuss the Theatre Intelligently

If you wish to study the principles of dramatic criticism, you cannot do better than to memorise Hamlet's advice to the players who were to perform the play he had written to confound the King and Queen. Every word of it is applicable to-day as well as then, from, "Speak the speech, I pray you, as I pronounc'd it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines," down to the closing admonition, "O, there be players that I have seen play . . . have so strutted and bellowed, that I have thought some of Nature's journeymen made men and not made them well, they imitated humanity so abominably."

One must know how to discuss the theatre intelligently. It should not be done by telling merely the story of the play to your friends. You must in conversation compare each play with some other you have seen of the same type; and the actors and actresses with their work in similar parts, or the work of other actors in such parts. Thus alone can your conversation be interesting to people whether they have seen the play or not. It is important to have a definite opinion in regard to any play that

you discuss, and that you should show no equivocation in your judgment. Avoid trite phrases, most of which are meaningless. A little thought about a play that you have seen will give interesting subjects for conversation, and you should read the comments of various critics on it, if they are available, and compare their impressions with your own. This is very valuable practise in the development of your Culture, and will aid you as a conversationalist, since the theatre plays such a large part as the theme of social conversations. Make no comparison between comedians and tragedians, since such are unfair as well as uninteresting, and betray your ignorance of the first principles of criticism.

The Evolution of Music

"Music is one of God's gifts," said Al-Misri, the Arab, twelve hundred years ago. Music surely gives the freest expression and voice to the emotions and the poetry of the soul. There never has been a greater appreciation than at present, of the important part that music plays in the development of Culture. The patronage of the opera and of concerts by society people, is not the only evidence, of this; but in nearly every city a season of grand opera, or the possession of a fine orchestra, is regarded as a distinct municipal asset—not only a matter of civic pride, but an influence toward Culture that is felt within the whole range of its influence.

Wild sounds of our ancestors have been civilised in time and tune; but only within the last few centuries. Though Confucius, 500 years before the time of Christ, said, "music must begin in harmony, continue in harmony and end in harmony," yet it was fifteen hundred years later before the principles of harmony were evolved, upon which our modern music was built. Before that time there was no music worth preserving; indeed, one might say that all the worth-while music has been written long after the discovery of America—which statement is not to mean that America has had any considerable part in its development, for it has not.

It is to the Church that we owe music, and the peal of an organ in the churches still thrills. The best proof of the clerical origin of music is furnished by the biographies of the early musicians throughout Europe, as given by Sir George Grove in his four-volume "Dictionary of Music," which won him his knighthood from Queen Victoria. We begin in the fourth century with Saint Ambrose, who set in order "the ecclesiastical mode of saying and singing divine service"; and then come to Saint Gregory, the Pope, who in 590 arranged the musical scales. A differentiation of sacred and secular music was commenced in the twelfth century by the Minnesingers —wandering minstrels of noble birth who sang of love. Their melodies were founded on church scales. Out of them developed the Meistersingers, the musical guild that flourished in Germany in

the fourteenth and fifteenth centuries, and who usually sang in churches and generally had a subject whose tone was religious. Luther arranged the German mass.

The Beginning of Modern Music

With Handel, at the dawn of the eighteenth century, began modern music. Handel was in charge of church music (*cappellmeister*), first in Hanover and then in England; and Bach, who was deeply religious, developed the old church modes into modern forms. The history of the birth of modern music then, dates from that time, and its brevity is shown by its being compassed between 1732, when Haydn was born, and 1809, when he died only four years before the birth of Wagner.

Haydn was the father of the symphony and the string quartet. The movements of the symphony, as established by Haydn, were perfected by Mozart and Beethoven, and amplified and ennobled them by the power of their own genius. The movements of the symphony are usually an allegro (a joyous, gay, or mirthful strain) in sonata form, a slow movement next, then scherzo (a pleasantry), or with Beethoven a minuet, and lastly another quick movement. The greatest symphonists, since Beethoven, are Schubert, Brahms, Liszt, Richard Strauss, Tschaikowsky, Dvorák, and Elgar, all of whose compositions frequently appear on modern programmes.

Though out of the cultivation of music for purposes of worship music of the various kinds developed, there grew up independently simple popular music. From the earliest times emotions excited by the incidents of life have prompted spontaneous vocal expression. We see it to-day in the popular music which is so different from the classical, which has an ecclesiastical ancestry.

The Modern Orchestra

The composers named above and Wagner, developed the modern orchestra with its large range of instruments. It is the popular idea that the effects produced by Wagner are due to a large orchestra, but actually they are due to the way he uses the pieces in it, and this is true of all the great composers. The modern orchestra such as the famous orchestras of New York, Boston, Philadelphia, Chicago, and Cincinnati, consists of a score of different instruments, and more than one of most of them. The Boston orchestra is composed of 30 violins, of which 16 are first violins and 14 second violins; violas, 10; violoncellos, 8; double basses (large violins), 8; flutes, 3; oboes, 2; English horn, 1; clarinets, 3; bassoons, 3; trumpets or cornets, 4; horns, 4; trombones, 3; tenor tubas, 2; bass tubas, 2; contra-bass tuba, 1; tympani (pairs of kettle drums), 2; bass drum, 1; cymbals, 1 pair; harp, 1. (In the exemplifications to this chapter the less well known of the instruments are described.)

From this list it will be seen, that the string instruments make up nearly three fourths of the orchestra. Berlioz has described the violin as the true female voice of the orchestra, while it, and the deeper-toned stringed instruments, being of most extensive range and answering more quickly and adequately to the feelings of the player, are preferred to other instruments by skilled musicians who appreciate delicacy of tone.

A military band dispenses with the stringed instruments, while the brass band has neither the stringed instruments, nor the wood-winds, as the instruments that are made wholly, or partly, of wood are called.

Everybody Likes Music

Absolute music is the name applied to instrumental compositions in classic forms, such as the Pastoral symphony of Beethoven, which are designed to arouse emotions like those awakened by the contemplation of things, but do not attempt to depict the things themselves.

Chamber music means such as is not designed for performance in the church or theatre. It is generally written for strings alone, and is played only by trios or quartets as a rule. It is liked by composers, but is seldom popular because a very well trained ear is needed to appreciate it.

Programme music is the name given to the descriptive music which usually is played by orchestras.

These definitions of music have been given be-

cause a knowledge of their meaning is an essential part of Culture. Their formidableness should not deter any one from studying music, so as to be able really to appreciate it.

Many people say that they do not like music. It is unfortunate that we are forced to be so rude as to contradict them. The fact is that everybody likes music, but there are many tastes in music. Theodore Thomas in Chicago, with his splendid orchestra, used to object to being forced by the public to give popular concerts which omitted absolute music (see the foregoing definition) from the programme. Yet when he played the "Blue Danube" he received the greatest applause, and though he stood stiffly and in disgust when it came, there is no doubt that those who enjoyed the famous waltz were real lovers of music. Seldom does the average person go to a concert by a large orchestra that he does not enjoy it. Sometimes the taste has to be acquired, but at each concert the pleasure will increase. It is very easy for any one to educate his musical taste, and some of the very best compositions are the most popular.

Much of the popular prejudice against good music is due to the snobbery of the critics or the mystery with which they disguise their ideas in musical terms not understandable by the masses. Krehbiel has divided writers on music into two classes, which he calls the "pedants" and the "rhapsodists." The one cares only for the externals and

thinks of music as a science, while the other writes of music as if it were something that could be described only in mysterious words that only the initiated could understand. Such writers are harder to understand than the music itself. The man who says, "I know what kind of music I like," is a good critic. It is foolish affectation to pretend to like that which you do not. But any one can tell a good orchestra from one that is not good. And any one can improve his or her musical taste simply by hearing better orchestras and soon become able to judge what is good in music.

Music Wakes the Soul

What wakes the soul as does music? Music sometimes touches every emotional chord in our natures. The mournful strings are swept and we seem to feel in one rapidly rising emotion all the sorrow that any of earth's creatures have ever known. The notes sound full and strong, and we feel the whole earth is within our hands. These emotions are of value if they are acted upon, just as martial music sends soldiers on the way to battle worked up to the highest pitch and ready to do or die for the emotion which has been aroused by the music.

There is danger in the emotions aroused by music. There are people who cannot stand the strain upon the heartstrings tautened by the sorrow which some music brings. And again there are those, like the

psychologist Halleck, who say that music often helps to ruin the will, because strong emotions are aroused and then allowed to subside without action. When a feeling evaporates without outcome in action, we habituate ourselves to emotion and desire without expression by our deeds. It is far better to have no emotion than one that does not end in action. Professor James, the greatest of psychologists, declared that a maxim for every one should be: "Never form a good decision, never make experience a glow of fine emotion, without a strong endeavour to respond by action in the proper way." Bear in mind the principles laid down for your guidance in the third chapter, which explain the necessity of action following your impulses, and the injury done to the discipline of your subconscious mind by failure to keep it in the subjection that comes from frequent and well-considered action.

Everybody Interprets Music Differently

The attitude of each person toward music is an individual one, and in some of its aspects defies explanation. "The amount and kind of pleasure which music gives a man are frequently as much beyond his understanding and control as they are beyond the understanding and control of the man who sits beside him," said Krehbiel.

The same music will admit of many and the most varied interpretations, declared Moritz Hauptmann, the greatest German writer on the psychol-

ogy of music. The significance of music he contended was contained in the music itself. It is not music that is ambiguous: it says the same thing to everybody; it speaks to mankind and gives voice only to human feelings. Ambiguity, then, makes its appearance when each person attempts to formulate in his own manner the emotional impression he has received; when he attempts to fix and hold the ethereal essence of music. Yet Herbert Spencer has given a famous definition of music as "a language of the feelings which may ultimately enable men, vividly and completely, to impress on each other the emotions they feel from moment to moment." Always has this been true in that while we now rely on speech to voice our emotions, we revert from time to time to cries to express those which are too great for words. The people who have the simplest feelings, are those who are actually most moved by music despite the opinions of critics and of the great musicians themselves, who still try to make of music a mysterious esoteric art, which shall be beyond the understanding of the uninitiated.

The Opera

Opera has for many years been regarded as the entertainment, above all others, of society. It is distinctly fashionable, and many people go to see the "diamond horseshoe" of which the New York reporters have so much to say—that fringe of boxes

in which the leaders of the smart set, and others who are wealthy, sit and display their jewels and clothes, which are as much a part of the show as the actor-singers themselves. And being a creature of fashion, opera itself differs from season to season to suit the taste of those ever in quest of a change, and so varies as much as do the costumes of those in the horseshoe, who fashion the opera into a society entertainment.

So also the favourite singers of this day are regarded as the best, and endure until they are eclipsed by those of to-morrow. America has seen many favourite singers. They must be passed in review, for their history tells of the changes in the taste of the people. Jenny Lind in 1850, the Swedish singer brought over by P. T. Barnum, was the first of a long line of prima donnas to win fame and fortune here; her chief charm was the pathos with which she sang simple songs. Grisi, in 1854, was hailed as a great dramatic singer, and it is said that once, in "Norma," she frightened the tenor, who sang the part of Pollio, by the fury of her acting. For thirty years Patti was the leader in song. Melba, Nilsson, the de Reszkes, then Calvé, regarded as the greatest of dramatic singers, succeeded in favour, until Farrar, Caruso, and Galli-Curci came. No singer ever had more admirers than Caruso, who died an idol of the public, and the notices of his death showed how great a part

music plays in the life of the American people—on the phonograph, as well as on the opera stage.

More than two hundred years ago Addison, the first of the great newspaper writers, declared it absurd that grand opera should be sung in Italian or French, and said that within less than a third of the time that has since elapsed, people would wonder "why their forefathers used to sit together like an audience of foreigners, in their own country, to hear whole plays acted before them in a tongue which they could not understand."

Nowadays we do at least read the story of the opera, if we do not know it. In the latter part of the nineteenth century, many people followed the opera with librettos, whose leaves fluttered in unison at the turning of the page. To-day it is regarded as bad form to use a libretto at the opera. You are supposed to be familiar with the story, and if not, you should read the libretto before going, so that you may appreciate the music, without being diverted by following the text in the printed book. All musical critics agree that opera should be sung in the language in which it is written, and performances in other languages are rarely satisfactory; and we all know that when grand opera is sung in English, it is actually almost as unintelligible as a foreign language, while the music of the voices is much less effective.

The Three Schools of Opera

The three "schools," as they are called, of opera are the Italian, French, and German. Gustav Kobbe has given a very excellent summary of their characteristics, in his "Complete Opera Book." He says that of the three standard schools, the Italian is the most frankly melodious. When at its best, the Italian vocal melody ravishes the senses. When not at its best it merely tickles the ear, and offends common sense. "Aïda" was the turning point in Italian music. Before Verdi composed that opera, the Italian school, in spite of its many beauties, was largely a thing of temperament, inspirationally, but also largely carelessly, set forth. Now Italian opera composers think out their scores more carefully. The older Italian composers whose works are still played are Rossini, Bellini, Donizetti, and Verdi. Rossini is represented by "The Barber of Seville" and "William Tell"; Bellini by "La Sonnambula" and "Norma"; Donizetti by "La Favorita" and "Lucia di Lammermoor"; while the most played works of Verdi are "Rigoletto," "Il Trovatore," "La Traviata," "Aïda," and the "Force of Destiny," in which Caruso was at his best. The most famous modern exponent of Italian opera is Puccini with "La Bohême," "Tosca," "Madame Butterfly" and "The Girl of the Golden West," while Mascagni's "Cavalleria Rusticana"

and Leoncavallo's "I Pagliacci" are staples in every repertoire.

In the French school of opera, the instrumental support of the voice is far richer and the combination of vocal and instrumental effect is regarded by critics as more discriminating. French operas include Bizet's "Carmen," Debussy's "Pelléas et Mélisande," Charpentier's "Louise," and Gounod's "Faust," the latter the most popular of all operas.

The German school of opera is distinguished by a seriousness of purpose that discards all effort at vocal display for itself alone and strives in a score, well balanced as between voice and orchestra, to express the drama set to music more forcibly than spoken word could do alone. Wagner's most popular operas are "Lohengrin," "Tannhäuser," and "Tristan and Isolde." Humperdinck's fairy stories "Königskinder," and "Hänsel and Gretel" are popular.

There are no successful American grand operas; Victor Herbert, Walter Damrosch, Reginald DeKoven, and others have attempted to write them but not with success.

The Opera Party

The opera party has become a very great social event during the season in New York, Chicago, and other cities. It is truly a gala occasion upon which the ladies, wherever seated, wear even finer cos-

tumes, and of the same décollete type, than they would wear at a reception or dance in the evening.

Formerly an opera party, especially one given by the renters of boxes, was preceded by a dinner party for the guests. Inasmuch as dinner was generally at seven-thirty, obviously those who occupied the boxes seldom were able to reach them much before nine o'clock, even though the dinner was of the simplest and the service smooth and speedy. Recent years have seen opera parties followed by a dance and supper rather than preceded by a dinner; and whether this is due to the increased real love of music on the part of subscribers to boxes, or the fondness for dancing, it is a great relief to the audience, which is not disturbed as often as heretofore by the late arrival of those whose subscriptions have made the opera possible.

It is customary now for an opera party, either large or small, to meet at some place convenient, and proceed together to the opera house; though in New York it is more customary to send tickets to the guests, who go direct to the theatre. The performance is generally followed by a supper, either at a restaurant or at the home of the host, where there is a chance to discuss the music and the singers or else to engage in dancing, which, as we have said in another chapter, is taking the place of conversation to some extent as a social diversion.

Correct manners require that a guest at an opera party should arrive before the rising of the cur-

tain so that the others may not be disturbed. The tickets, if not for a box, are distributed so that congenial people may be seated together, the men and women alternately in the seating. The host himself should occupy the aisle seat, if there is one in his block of tickets, and, should the opera be in progress when a guest arrives, he greets him with a mere bow which is returned without any apology on the part of the guest for being late. Of course the guest should be on time and equally of course, at the opera or any other theatre party, he must appear if he has accepted an invitation, since the vacant seat would be throughout the evening as much a reminder of his rudeness as if it were a place that he were to have occupied at a dinner table.

When the guests occupy a box, the ladies always sit in the front seats and the men in those behind them. The older ladies take, as of right, the more comfortable seats, and the other ladies seat themselves before the men sit down.

It is very important that the members of an opera party should be congenial. Either all should be seriously interested in music or else none should be; as those who regard it as a social event and those who go only because they enjoy the music are almost certain to jar on each other's nerves. This is especially necessary since between the acts conversation is general, and those who are wrapped up in the music and those who are examining the costumes of the ladies they see about them can have

no common meeting ground. In all social gatherings congeniality is essential. Those hostesses who have that rare combination of frivolity and intellectuality which is so charming, generally have each group present at different entertainments.

The guests at a box party behave during the *entr'actes,* much as they would at a reception. Visiting between those in the boxes is general, and those in the orchestra stalls may also visit the boxes. In calling at a box you may enter without knocking if the door is open. When there are only portières the caller enters quietly, and speaks only to the lady or gentleman whom he has sought; and there is no need for the occupant of the box to introduce him to any of the others. A lady should visit a box only in the company of her escort. In such cases it is to be presumed that there is a friendship which will warrant a general introduction of her to the ladies in the box and a presentation of the gentlemen to her.

Immediately before the curtain rises, visitors to a box are expected to withdraw.

The ladies in an opera box remove their wraps, of course, and so do the ladies in the stalls or even in the balcony. Although cloakrooms are provided, they entail so much delay and annoyance at the end of the performance that those who have had experience avoid them. Wraps must be laid on the back of your own seat when not held in your lap or placed under your chair. It is very rude

to throw a wrap over the seat in front of you, and you expose yourself to the humiliation of being forced to accede to the perfectly proper request that may be made of you for its removal.

After the opera it is customary for the host to take his guests to his home, or to a restaurant for supper, as has been noted. In such circumstances the host provides the cars.

Theatre Parties

Theatre parties are a trifle less formal than opera parties, and are a favourite means by which a bachelor repays hospitalities that have been accorded to him. When he invites a lady to the theatre, he should ask her to bring a chaperon with her, unless he knows her very well. Parties *à deux* are not frowned upon as they were a few years ago, since there has been a growing realisation that the average American young lady is able to take care of herself; but tactfully to suggest a chaperon, is a compliment, especially in the early days of acquaintance. As late as in 1840 a lady could not attend the theatre unless she occupied a box or sat in the family circle; orchestra seats were tabooed. Obviously a gentleman cannot ask a married lady to accompany him without her husband, although the latter on his own volition may say that he "regrets," but that his wife will go. Such is, however, an informality that can be justified only when the two men are very well acquainted, and may always

lay the lady open to suspicion of indiscretion. Of course, a married lady may be chaperoned by some other of her sex, in the event that her husband cannot go.

In Chapter XII we have given the rules that govern the conduct of people of Culture in hotel waiting rooms. As was there stated, these have become increasingly popular as meeting places for theatre parties. It is better always for a gentleman to call at the home of the lady whom he is to take to the theatre, but if she should live at such a distance as to make it unfeasible, it is much better to meet in some public place.

Under no circumstances should a lady be asked to wait outside the theatre for an escort and if asked she should not consent. A man should show this consideration to his wife. If a gentleman who is going to the theatre with his wife, cannot accompany her, he should send her a ticket and let her wait in the seat for him; but it is improper for a gentleman to do this with a lady to whom he is not married. He must enter the theatre with her. If he is giving a large party, he may divide it into groups and give each man a pair of tickets, and suggest that he act as escort for a lady whom he names.

When a party, whether of two or twenty, enters the theatre the ladies go first by the ticket taker, and lastly the host who presents the tickets. The guest or guests pause for him in the foyer of the

theatre. Then the host follows the usher, preceding the ladies, who are followed by the men, if there are several in the party. If he is escorting only one lady he would, by the same rule, precede her and her chaperon, if she should have one.

Arrived at the seats the host stands in the aisle, and waits until all have been seated. Should there be any strangers in the party, the host should make the introductions before the curtain rises. He should not make introductions while the curtain is raised, and, if unable to make them before the performance, must postpone the ceremony until there is an intermission.

Comments on the performance should not be made except between the acts. These should never be anticipations of the plot, and obviously unfavourable comment on a play is in as bad taste as it would be to tell your hostess that her soup was very bad or that her salad dressing contained too much vinegar. On this account the host has a great responsibility in the choice of a play since, though the guests may be too polite to say so, they will hold him responsible, truly believing that he should have done them the courtesy to choose the kind of play they would like.

The guests at a theatre party do not visit between the acts, as is the custom at the opera. It is considered discourteous for a man to leave a lady and withdraw to smoke, or for any other purpose. In some theatres it is sometimes the custom for

both to stroll in the foyer between the acts; and this is the vogue on first nights, when there is an exchange of comments by those who are in the habit of attending such. Only on rare occasions does a man visit his friends at the theatre and, should he do so, he must ask permission of his guests. If a lady wishes to go to the rest room between the acts, she suggests to her escort that they stroll about the foyer and when there, she can excuse herself for a moment as she would if she were dining with him in a restaurant.

Chaperons are not required at matinées or concerts in the afternoon, even by those who are most rigid in insisting upon them in the evening. So, too, a lady and gentleman may meet in the concert hall, and instead of acting as her escort he may send her the ticket. A lady also may ask a man to accompany her to a concert and provide the tickets while she cannot do that at the theatre, unless she is hostess of a large party. At the concert it is regarded as bad form to go down the aisle while any number on the programme is being rendered.

At the opera people are expected to wear evening dress; though young girls should not be in décolleté. Any costume will do for the theatre or motion pictures, although evening dress, but not too elaborate on the part of the ladies, with not too many jewels, is to be preferred.

The after-theatre supper, if in a restaurant, would require conduct as described in Chapter XII; if in

a home it would be as explained in Chapter XIV. If at a restaurant the bachelor host should be very careful to choose one of unblemished reputation; and even if the party is very well chaperoned, no other place should be visited except with the approval of the chaperon, whose advice should not be asked unless the bachelor host knows that she can be depended upon to give him the best.

The Motion Pictures

One should be just as careful to observe the requirements of Culture when attending a motion-picture show as at the theatre, and there are no very great differences. This also applies to the fact that a man and lady should not meet inside a motion picture theatre, but should meet somewhere else first and go to the theatre together.

The motion pictures have improved the theatres, according to Professor Phelps of Yale, yet the manners of those at the motion-picture theatres are usually very bad.

So much is this the case that the Rockett Film Company has issued a list of don'ts for patrons of motion pictures, which is a satirical summary of the faults that cause the most discomfort to other patrons. Some of these don'ts are as follows:

Don't wait for people to rise to let you pass. Walk over 'em. It wouldn't seem like a picture show if everybody would be courteous.

Don't thank the people who arise to let you pass. They might think you were polite.

Don't arise to let others pass you. Make it as hard as possible for the other fellow. He is just a human being, you know.

Don't neglect any opportunity to help the orchestra. The people in your vicinity will enjoy your accompaniment.

Don't cough into your handkerchief. The man in front expects you to cough against the back of his neck.

Don't fail to read the subtitles aloud. That's what they are for. The people around you may be illiterate and they will be grateful for your consideration.

Every one who has attended picture shows knows that such don'ts are needed, and that all of the customs which it ridicules are quite common—in both senses of the word. With the increasing spread of motion pictures, the building of a better class of theatres, and the production of better dramas, there should come an improvement in the manners of the audiences. Those who possess Culture, should set a good example to those who do not. Whether you may be able to leaven the mass by your influence is not so much the question as the fact that any relaxation into, or imitation of, the customs of the vulgar may do serious injury to your own Culture.

In the autumn of 1921 Covent Garden, the home of Grand Opera in London, showed motion pictures for the first time. At this theatre Charlie Chaplin's "Shoulder Arms" and "The Kid" were

presented. The audiences were fashionable, many of the best families of Great Britain being represented. That such audiences should attend a motion picture for several weeks at one of the three greatest of the world's homes of Grand Opera is regarded as setting the seal of society's approval on motion pictures.

In many of the smaller cities there are no other entertainments and a good motion picture is much to be preferred to the "burlesque" or "tabloid" shows which form the only alternative diversion. Persons of Culture must, however, use judgment in the selection of plays. D. W. Griffith, in explaining the vacuity of most of the motion pictures now being produced, said that the average motion-picture audience "has the mind of a child nine years old." There are signs of an improvement in this respect. It is coming very largely from the efforts of women's clubs in the towns and cities, which are protesting against carelessly made plays and those that misrepresent life, and are agitating for better pictures. There is reason to believe that this movement will gain strength constantly. Motion pictures are not much more than twenty years old and have made considerable progress. Rules of Culture can be applied to them and they will be.

So far as audiences are concerned, they—and you, if you are a part of them—should select those plays that suit your taste and go to them. A person is foolish to waste his time going to see a picture

play which he knows nothing about—just as foolish as he would be to go to see a play on the stage, or to read a book under such circumstances.

Even a motion picture has an effect on the development of our Culture. When a picture is flashed upon the screen, it makes no impression upon the silversheet, but it does make one on our minds. The picture itself awakens emotions in us that become an imperishable part of our experience, as if we ourselves had lived through the experiences which we have shared vicariously. Here is a Poem by Siegfried Sassoon—one of the many brilliant young poets who were roused by the World War to write splendid verse—which contains ideas that must be borne in mind by all those who go to motion pictures:

O, this is more than fiction! It's the truth
That somehow never happened. Pay your bob,
And walk straight in, abandoning To-day.
(To-day's a place outside the picture-house;
Forget it, and the film will do the rest.)

There's nothing fine in being as large as life:
The splendour starts when things begin to move
And gestures grow enormous. That's the way
To dramatise your dreams and play the part
As you'd have done if luck had starred your face.

I'm "Rupert from the Mountains" (Pass the stout)—
Yes I'm the broncho boy we watched to-night

That robbed a ranch and galloped down the creek.
(Moonlight and shattering hopes . . . O moonlight of the
west,
Wind in the gum-trees and my swerving mare
Beating her flickering shadow on the post.)
Ah I was wild in those fierce days! You saw me
Fix that saloon? They stared into my face
And slowly put their hands up, while I stood
With dancing eyes,—romantic to the world.

Things happened afterwards. . . . You know the story . . .
The sheriff's daughter bandaging my head;
Love at first sight; the escape; and the making good
(To music by Mascagni). And at last—
Peace, and the gradual beauty of my smile.

But that's all finished now. One has to take
Life as it comes. I have nothing to regret.
For men like me, the only thing that counts
Is the adventure. Lord, what times I've had.

God and King Charles! And then my mistress' arms . . .
(To-morrow evening I'm a cavalier).
Well, what's the news to-night about the strike?

Exemplifications

The Orchestra and its Instruments

There are three classes of players in an orchestra, those who scrape, those who blow, and those who bang. Technically they are known as players of string, wind, and percussion instruments.

The scrapers of horsehair over catgut are the most important members of the orchestra, and their leader, the chief first violin, ranks in importance after the conductor. The family has five branches: (1) first violins; (2) second violins; (3) violas (or altos or tenors, variously styled); (4) violoncellos (cellos for short); and (5) the double basses (or contra-basses).

The viola is a slightly larger violin and is played as such.

The violoncello is held between the knees as the player sits, and the double bass (bass viol) is so large that the player sits on a very high seat, or even stands. In some European orchestras a bass viol twelve feet high and worked by pedals is sometimes used.

The first and second violins are identical instruments, but play different parts, or lines, of the music. The 'cellos and basses, on the other hand, in the older music and in many places in the newer also, play the same part, though the difference in pitch of the two instruments results in the actual note produced by the bass being an octave lower than those of the 'cellos.

The pitch of these instruments naturally varies according to their size, the violin having the highest notes and the double bass the lowest. But in addition to this the instruments vary in the quality of the tone produced. The viola has a less brilliant but richer tone than the violin, its tone is

penetrating, and thus there are fewer violas in the orchestra than either first or second violins. The 'cello has also a tone quality of its own, full and rich and very characteristic.

It is impossible to describe tone in words, and that is the very reason why you must watch and listen as the instruments play separately, even listening to the tuning-up before the beginning of the concert, which gives you an unusual opportunity to study each in turn. The ability to recognise the tone of the instrument is something that you can easily acquire for yourself by such careful watching and listening.

Violin, viola, and 'cello are all capable, when called on, of playing effective solo passages; whereas the double bass rarely has such, but is for the most part a mere giver of depth and strength to the bass part of the harmony.

Comparing the string family with a choir, one may say that the first and second violins correspond to the trebles and altos, the violas to the tenors, and the 'cellos to the vocal basses. The double bass has no counterpart in the choir, but corresponds to the organ pedals in church, which play the bass part in the hymn tune an octave lower than the vocal basses are singing it.

The strings are the most versatile members of the orchestra. There are so many things they can do. They can play very softly, or very loudly; they can be either bowed or plucked by the fingers

(pizzicato); they can be muted by the addition of a little clip to the bridge of the instruments and then produce a strangely sweet muffled tone. Further, they can either use their ordinary tones, or the strings being very gently touched at certain points by the fingers, they can produce clear, almost "fluty," tones called "harmonics."

The wind instruments fall into two classes, the wood and the brass.

The flute is too well known to need description, but its tone should be well observed, as many people recognise the instrument only when it is playing its clear upper notes and are unaware that in its lower range it has a rich full tone of very different quality.

The piccolo is simply a small flute. Little people make the most noise, and when the full orchestra is scraping, blowing, and banging for all it is worth, the piccolo, if it wishes, can still make its shrill high notes heard.

The normal smaller orchestra contains two flute players, one of whom has a piccolo ready for occasions when the score calls for its use.

The flute, though originally made of wood, is now sometimes made of metal. It belongs, however, to the wood-wind group in its construction and its musical characteristics.

The oboe and the clarinet look alike at first glance, but are very different in their construction

principles and their tone. Both are what are called "reed instruments"; that is to say, whereas the flute is a simple tube with keys added to produce the various notes, the oboe and clarinet have each a mouthpiece, a small detachable "reed" or piece of thin wood. This produces the actual sound, which is then amplified, modified in tone, and controlled by means of the tube and its keys. The reed of the oboe is a double reed; that of the clarinet a single reed. The tone of the oboe is thin and piercing, though sweet; that of the clarinet is much richer and more suave. The tone of the two instruments is much in contrast and composers often avail themselves of this contrast. The tone of the clarinet, by the way, varies much in its different range (or ranges).

There is a tenor called the English horn, a misleading name, for it is not a horn but is so called from its inventor who was named Horn. Misled by the name, the French have translated it to *Cor Anglais*. A bass oboe is called the bassoon, and a double bass oboe is called the contra-bassoon. The English horn may be recognised by its resemblance to the oboe, but it is longer, and the mouthpiece that carries the reed is slightly bent toward the player's mouth. The bassoon would be too long (nine feet) if its tube were extended, so it is, therefore, bent back upon itself and the instrument takes the general shape of two tubes, a long one and a

short one, alongside of one another. The long gracefully curved metal mouthpiece emerges from the upper end of the short tube.

Samuel Butler, one of the most popular authors with literary people of a century ago, said in his "Note-book" that the oboe was a clarinet with a cold in its head, and the bassoon the same with a cold on its chest. The contra-basson is merely a basson on a larger scale.

The clarinet also exists in a large size, the bass clarinet. This has a curving mouthpiece (which looks at first glance something like a basson mouthpiece) and a metal bell at the end of the tube.

Among the brass instruments the horn may be easily recognised as a curly brass instrument, which sometimes roars like a lion and sometimes coos like any sucking dove. When in a mood to do the latter it is the very poet of the orchestra. The length of its tube is sixteen feet; hence the curls.

The trumpet most people know by sight. Its tone is also pretty well recognised. In the smaller orchestras the place of the trumpet is taken by the cornet, a smaller instrument of similar appearance, easier to play but not so noble in tone.

When the Shah of Persia attended a concert in London, he said that what he enjoyed most was seeing "the magician who swallowed brass rods and pulled them out again." This was his description of the trombone and its player. The trombone is

made in several sizes of which the tenor and the bass are most commonly used to-day, the alto having been almost discarded. Arthur Pryor, the famous band leader, was a trombone soloist before he organised his band, but lack of practise made him lose the curve of the lip, which is acquired with much effort and long experience by trombonists. In fact, each of the wind instruments brings into play a peculiar set of muscles, which must always be on edge.

The bass tuba is a large unwieldy brass instrument with a broad bell held upward.

This group of brass instruments, ranging in pitch from the highest notes of the trumpets to the lowest of the tuba, and in intensity from very soft to thrillingly loud, may be considered a family in themselves, capable, when called on, of playing full harmony with great effect and in great contrast to either wood-winds or strings.

The percussion instruments, as those that are banged are called, include the drums, cymbals, triangle, and bells.

The kettledrums, or tympani, are big copper basins, like enormous preserving kettles, with a mouth turned upward and covered with parchment. They have handscrews around the rim of the basin, by which the parchment may be tightened or loosened, and by this means the pitch of the drums is raised or lowered often during the course of a piece. From this it will be seen that the kettle-

drum must play fixed notes and not the indeterminate notes of the less civilised big bass drum or of the side, or snare, drum.

There are in the orchestra these two kettledrums played by one man, and the composer has these tuned to two different notes (often the first note and the fifth note of the chief key of a piece, the two most important notes in the scale). The kettledrums hence can only be used when the harmony being played allows the use of the notes to which they are for the moment tuned, whereas the big drum can come in anywhere as a mere noise-maker.

Used occasionally for a crash are the "loud-sounding cymbals" spoken of in the Bible. These are circular plates of metal, which are ordinarily clashed together, or swung together with a sliding motion; in inferior orchestras one of the cymbals is attached to the big drum, to the intense disadvantage of the tone of the former.

The triangle is a steel bar bent in that shape and struck by a beater, which is generally of steel, although Weingartner and some other composers have indicated the use of beaters of wood.

The tambourine is a membrane stretched over a wooden hoop in which are fixed, in pairs, little cymbals or jingles. It is struck by the hand or shaken.

Sets of small bells were used by Händel and Mozart, and were called *carillon* in French, and *Glockenspiel* in German. These have been replaced by metal bars, each tuned to a different note and struck

by hammers. There are also tubular bells, which are hollow tubes arranged in the same way.

The harp is an instrument of forty-seven strings with seven pedals, so that each tone may be raised either a tone or semitone. It is plucked by the thumb and the first three fingers of each hand.

Explanation of Musical Terms

People other than musicians often use the words "melody" and "harmony" interchangeably; by either they mean a pleasant sound.

Technically, as used in a concert programme, the words have distinct meanings, melody being a simple string of notes, such as you could whistle or sing by yourself, and harmony a combination of notes such as you could play with your hands on the piano.

A combination of tones, whether sung by a choir or played by instruments, is called a Chord. When you sing "The Star-Spangled Banner," you are uttering melody; if you sit down and accompany yourself on the piano, you are also producing harmony.

Neither melody nor harmony in itself means anything pleasant, and poor melody and bad harmony are indeed very common. New styles of melody and harmony are continually being introduced, some of which win approval, while others fall flat.

Counterpoint is a combination of melodies. A composer might take "The Star-Spangled Banner," leaving the existing time for you to sing as before,

but fit it with two or three other tuneful parts, for others to sing at the same time. You would sing your own melody and each of the other voices would have its melody; the whole would be a piece of counterpoint, and since the voices sounding together would produce a series of chords, there would be harmony.

From counterpoint has been formed an adjective, contrapuntal, which is used in describing anything arranged or sung, in the style of counterpoint.

Following is an alphabetical dictionary of other musical terms, that will enable you to understand the musical programme at concerts. They are also constantly used in conversation by music lovers, and their knowledge is an essential part of the training of a person of Culture.

(*Fr.* = French; *It.* = Italian; *Ger.* = German)

Accelerando (It.). Getting quicker and quicker; abbreviated as *accel.*

Adagio (It.). Slow, often used as a name for a slow movement in a sonata or similar work.

Affretato (It.) and similar words, all parts of the Italian verb, *affretare,* to hasten.

Agitato (It.). Agitated.

Air de ballet (Fr.). Ballet tune.

Albumblatt (Ger.). Literally "album leaf," hence a short instrumental piece of lighter character.

Allargando (It.). Getting gradually slower and broader.

Allegro (It.). Lively and bright.
Allure (Fr.). Manner, way.
Alto (It.). The highest male voice. Also applied to instruments of such tone.
Andante (It.). From *andare,* to go, walk, or proceed leisurely.
Animato (It.). Animated.
Antiphonie (Fr.). Two parts of a choir singing alternately.
Appassionamente (It.). With passion.
Appoggiatura (It.). A little grace note prefixed to the principal note.
Aria (It.). Air, song; specifically a piece for solo voice with orchestral accompaniment. It usually consists of three parts, the last being a repetition of the first.
Arpeggio (It.). The sounding of the notes of a chord in regular succession, such as is common in music for the harp.
Assoluto (It.). Absolute, free, not tied down or slurred. *Prima donna assoluto,* the supreme leading lady.
Atto (It.). Act.
Balalaika. A species of Russian guitar with a triangular body and neck about the same length. It has three strings.
Barcarolle (Fr.). Boat song; or an instrumental piece of music in imitation of such, with a rowing rhythm.
Baritone. A voice in pitch between bass and tenor.

Bass. The lowest voice of the normal choir. The lowest part of the harmony, the lowest instrument of a combination.

Bauerlied (Ger.). A rustic song.

Becken (Ger.). Cymbals.

Belly. The portion of the violin, etc., on which the strings are stretched. In a harp, the sound board, in which the lower ends of the strings are fixed.

Bläser (Ger.). Performer on a wind instrument.

Bow. A wooden stick with raised ends between which are stretched a hundred or more horsehairs, tightened by means of a screw. It is used to vibrate the strings of violins and similar instruments after the hairs have been rubbed with rosin.

Brass Band. A collection of players on brass instruments, to which are occasionally added saxophones which, although made of metal, are played with a reed and are classed as wood-winds.

Bravo! (It.). Bravely done! It is to be noted that when applied to a female performer, *brava!* is used.

Bugle (Fr.). The name is used in France for two members of the saxhorn family; the term used for our infantry bugle is *clarion*.

Cadence. A point of rest in a piece, such as the two chords which bring the whole piece to an end, or rest and new beginning. A cadence is therefore

the punctuation of music. The perfect cadence, or full close, which ends a piece or section of a piece corresponds to the full stop or period. The imperfect cadence, or half close, may be considered a comma.

Cadenza (It.). A passage of mere vocal display, introduced into a concerto or vocal piece to exhibit the skill of the performer.

Calando (It.). Gradually dying away in tone and getting slower and slower at the same time.

Cantabile (It.). In a singing style.

Cantata (It.). Formerly an extended piece for solo voice, but now a small oratorio.

Canto (It.). Song, or instrumental piece in song style. *Canto d'amore* is a love song.

Cantor (Latin). A singer, especially a church singer.

Caprice. A short piece of instrumental music of the style suggested by the word.

Chamber music. Actually means such music as can be performed in a room in distinction from such as requires concert hall, church, or theatre, but is also used to mean concerted music for two, three, four, five, six, seven, eight, or nine instruments, such as a string trio, quartette, etc.

Catgut. Strings that now have nothing to do with a cat, but are made from sheep. They are used in most stringed instruments and for the snares of drums.

Chiaroscuro (It.). Light and shade (in painting),

and like many other terms in painting, occasionally applied in music.

Choral. A Lutheran hymn tune.

Chromatic. Proceeding by semitones, as for instance the *chromatic scale.*

Classical music. The music before Beethoven is generally so called; that later being Romantic. Classical music is sometimes the appellation for church music. Often the distinction now is made between "classical" and "popular" music.

Concerto. A symphony, or sonata, for one chief instrument with full orchestra.

Conductor. The director of the orchestra (the term leader of the orchestra being applied to the chief violinist), who regulates the time of the movements, sees that the various instruments and voices make their entries at the right moment, and generally interprets the composer's ideas to the public.

Contralto. See Alto. As regards pitch, the contralto voice is the feminine equivalent of the masculine alto; and in choral music, if altos and contraltos are both present, they sing the same part. The alto is, however, the highest adult male voice and the contralto the lowest female voice.

Crescendo (It.). Getting gradually louder.

Da Capo (It.). From the beginning; indicating going back and repeating the first part of a piece.

Diminuendo (It.). Getting gradually softer in tone.

Dissonance. A combination of notes which sounds harsh, or at least is unsatisfactory in itself and hence requires following in some particular way in order to become acceptable to the ear.

Dolente (It.). Sorrowful.

Dolore (It.). Pain, sadness.

Dulcimer. An instrument consisting of stretched wires played by hammers held in the hands. A piano is really a perfected dulcimer.

Elegy. An instrumental composition of a mournful character.

Ensemble (Fr.). Together. A number in an opera, or oratorio, in which all, or almost all, of the principal characters are introduced with or without the chorus.

Entr'acte (Fr.). A piece of music played between the acts. Also a wait or interval between the acts.

Étude. A short piece developing some particular point in technique as an exercise for the player.

Fanfare. A trumpet flourish.

Fantasia (It.). Fancy, imagination, caprice. The name is given to pieces in which no particular form is observed, and which may be founded simply on national, operatic, or other airs, or be an original composition in the nature of an extemporisation.

Folk music. Music composed by the peasantry or musically illiterate; as, for instance, many song and dance tunes.

Forte (It.). Loud. Abbreviation, *f*.

Fortissimo (It.). Very loud. Abbreviation *ff*.

Fugue. A humourist has defined a fugue as "a piece in which the voices one by one come in and the people one by one go out." Whether composed for choir, organ, piano, string quartette or orchestra, the musically skilled can recognise the entry of each. A fugue commences with the statement of a subject by one part, followed by a restatement, or answer, by a second and so on. When all the parts have entered, a fantasia follows in which the musical subject is developed at length.

Glissando (It.). A rapid playing of a scale passage on the piano, by drawing the thumb or finger along the keys.

Genre (Fr.). Term used in painting for pictures representing every day subjects, and hence employed in the same sense in music, for certain small compositions.

Hautboy. Same as an oboe.

Instrumentation. The art of writing for instruments either singly or in combination.

Intermezzo (It.). Originally an instrumental piece interpolated into an opera; now often a short instrumental piece for independent performance.

Interval. The difference in pitch between one note and another.

Jodeln (Ger.). To yodel; to sing in the peculiar style practised in some of the Alpine districts, of

which the distinguishing feature is an abrupt change into falsetto.

Largo (It.). Slow and stately.

Legato (It.). The notes smoothly joined to one another.

Leitmotif (Ger.). Leading motive; a short musical phrase, intended by the composer to represent one idea or character in his work.

Libretto (It.). The text, or words, of an opera or oratorio.

Lied (plural *Lieder*) (Ger.). A song, or instrumental piece in song style.

Maestro (It.). Master; one skilled in any art or science.

Männerchor (Ger.). A male chorus.

Messinginstrumente (Ger.). Brass instruments.

Mute. An instrument for deadening the sound of a musical instrument. On the violin, etc., it is a kind of metal comb, which is fixed on the bridge; in brass instruments, a cone of cardboard, wood, or metal placed in the bell.

Nocturne (Fr.). Properly a night piece. Applied to any composition of a dreamy nature. John Field, an Irishman, invented the nocturne, and Chopin followed him.

Obbligato (It.). A part which can be dispensed with. A violin obbligato, which is in addition to the piano accompaniment, is not essential but is desirable.

Op. Abbreviation for *opus* (work), added to a number giving the order of a musician's work; thus, Op. 12, his twelfth work.

Opéra Comique does not mean comic opera, but opera which includes spoken dialogue.

Oratorio. A sacred work for solo vocalists, chorus, and orchestra, other than a setting of any part of a church service.

Part. The music for any one particular voice or instrument in a combination.

Piano (It.). Soft. Abbreviation, *p*.

Pizzicato (It.). Plucked. A term meaning that the fingers are to be used instead of the bow in stringed instruments.

Presto (It.). Rapid.

Quartette. A piece for four voices or instruments. If for four stringed instruments, it is called a piano quartette, but if for three stringed instruments, and one other, it is called by the name of the latter, as clarinet quartette.

Saxhorns. Brass instruments on the cornet order invented by Sax. They are much used in military and brass bands; in a brass band the saxhorns number about one half the total number of instruments, and in a military band about one fourth.

Scherzo (It.). Properly a joke, and hence a jocular instrumental piece, as some of the middle movements in sonatas and symphonies.

Serenade (Fr.). An evening piece such as might

be played beneath the windows of one's lady-love.

Sonata. See the main theme in this chapter.

Song cycle. A series of songs connected in thought and intended to be performed as a set.

Syncopation. Displacement of the accent, as in ragtime.

Tenor. The third voice in an ordinary mixed voice choir. So called because it used to hold the chief part, or melody, in hymn tunes.

Treble. The highest part in harmony and the highest voice of the normal choir. "Childish treble."

Tutti (It.). All. Indicates entrance of the whole chorus or orchestra.

Xylophone. An instrument of pieces of wood of varying lengths, struck by hammers held in the hands.

How to Pronounce the Names of Musicians

Alda, Frances (ahl'-dah). Soprano. Wife of Gatti-Casazza, general manager of the Metropolitan opera.

Amato, Pasquale (ah mah' toh). Baritone.

Ancona, Mario (ahn-koh' nah). Baritone.

Bach, Johann Sebastian (bahkh). Prussian, 1685–1750; greatest master of fugue and counterpoint; invented present method of fingering for piano; wrote church cantatas.

Beethoven, Ludwig von (bay' toh ven). German, 1770–1827; famous for symphonies and sonatas, especially the "Moonlight."

Bellini (bel lee′ nee). Composer of operas.
Berlioz, Louis Hector (bair le ohz), French, 1803–1869; a pioneer in romantic movement.
Bizet, Georges (bee zay′), French, 1838–1875; composer of "Carmen."
Bori, Lucrezia, (boh′ ree). Soprano.
Bourdon, Rosario (boor dohn). Cellist.
Brahms, Johannes (brahmz). German, 1833–1897; composer of first rank, symphonies, songs, and "Requiem," a sacred cantata.
Braslau, Sophie (brass′ low). Contralto.
Calvé, Emma (kahl vay′). Soprano.
Charpentier, Gustav (shar pahn te ay). Composer of "Louise."
Chopin, Frederic François (show′ pahn). Polish, 1810–1849; composer of nocturnes, mazurkas, and études specially for the piano.
Caruso, Enrico (kah roo′ zoh). 1873–1921; most famous tenor of this century.
Cigada, Francesco (chee gah′ dah). Baritone.
Clement, Edmond (klay mon′). Tenor.
Cortot, Alfred (kor toh′). Pianist.
Dalmores, Charles (dahl moh ress′). Tenor.
Debussy, Claude Achille (düh bus′ see). French, 1862–1918; composer of songs and piano pieces.
De Gogorza, Emilio (duh go gor′ thah). Baritone.
De Pachmann, Vladimir (duh pahk′ man). Pianist.
Donizetti, Gaetano (donn ee tset′ tee). Italian,

1797–1848; composer of operas including "Lucia di Lammermoor."

Drdla, Franz (derd' lah). Violinist.

Dvorak, Antonin (dvor' zhak). Bohemian; 1841–1904; composer of "Humoresque."

Eames, Emma (aymz). Soprano.

Elman, Mischa (el man). Violinist.

Elgar, Sir Edward William (el' gar). Composer of cantatas, orchestral pieces, and oratorios, including "The Dream of Gerontius."

Farrar, Geraldine (far rahr'). Soprano.

Gadski, Johanna (gahds' kee). Soprano.

Galli-Curci, Amelita (gal lee-koor' chee). Soprano.

Gluck, Christoph Wilibald von (glook). Austrian; 1714–1787; composer of operas.

Gluck, Alma (glook). Soprano.

Grieg, Edvard Hagerup (greeg). 1843–1907; founder of new school of Scandinavian music; "Peer Gynt Suite" is his best known work.

Händel, Georg Friedrich (han' del). German, 1685–1759; wrote the first English opera, "Rinaldo," and "The Messiah," the greatest of oratorios.

Haydn, Franz Josef (high' dn). Austrian; 1732–1809; composer of many symphonies and quartets.

Heifetz, Jascha (high' fetz). Violinist.

Journet, Marcel (zhoor nay). Bass.

Kreisler, Fritz (krice' ler). Violinist.

Kubelik, Jan (koo′ beh leek). Violinist.

Liszt, Franz (list). Hungarian; 1811–1886; one of the greatest of pianists and writer of much music for the piano.

Mascagni, Pietro (mahs kahn′ yee). Composer of "Cavalleria Rusticana."

Massenet, Jules Emile Frederic (mahss′ en nay). French; 1842–1912; composer of many operas, including "Manon."

Mendelssohn, Felix (men′ d′l sohn). German composer of symphonies, songs and oratorios, including "Elijah."

Meyerbeer, Giacomo (my er bear′) Born in Germany, 1791; died in Paris, 1864, and claimed by both countries; foremost opera composer of his day.

Mozart, Wolfgang (moh′ zart). German; 1756–1791; composer of "The Magic Flute" and other operas, and of much sacred and chamber music.

Paderewski, Ignace Jan (pad er ef′ skee). Pianist.

Patti, Adelina (pah tee′). Soprano.

Plançon, Pol (plan sohn′). Bass.

Puccini, Giacomo (poo chee′ ni). Italian. Composer of "La Bohêm," "Tosca" and "Madama Butterfly."

Rachmaninoff, Serge (rach mah′ nee noff). Pianist, composer, and conductor.

Ruffo, Titta (roof′ foh). Baritone.

Schumann-Heink, Ernestine (shoo man heink). Contralto.

Scotti, Antonio (scot tee′). Baritone.
Sembrich, Marcella (sem breek). Soprano.
Suppé (soup pay). Composer.
Tettrazini, Luisa (tet trah tzee′ nee). Soprano.
Toscanini (tos kan nee′ nee). Conductor.
Tschaikowsky, Peter Iljitch (chi koff′ skee). Russian; 1840–1893; composer of beautiful music of all kinds.
Verdi, Giuseppe (vair′ dee). Italian; 1813–1901; among his operas are "Rigoletto," "Il Trovatore," "La Traviata," "Forza del Destino," "Aïda," and "Otello."
Wagner, Richard (vahg′ ner). German; 1813–1883; composer of "Tannhäuser," "Lohengrin," "Parsifal," and other operas that founded a new school.

Operas, their Pronunciation and Composer

Aïde (ah ee′ dah): Verdi.
Adrea Chenier (sheh nee ah): Giordano.
Attila (at′ til lah): Verdi.
Barbiere di Siviglia (bahr beay reh de see val′ yah): Rossini.
La Bohême (boh ehm): Leoncavallo; also another by Puccini.
Le Caïd (kah′ eed): Ambroise Thomas.
Carmen: Bizet.
Cavalleria Rusticana (kah vahl lay ree′ ah roos tih kah′ nah): Mascagni.
Chimes of Normandy; Planquette.
Cléopatre (klay pahtr′): Massenet.
Don Giovanni (don joh vahn′ nee): Mozart.
Don Pasquale (don pahs quah′ leh): Donizetti.
Don Sebastian (don seh bahs tee an): Donizetti.

Elisir d'Amore (ay lee zeer' dam oh reh) (Elixir of Love): Donizetti.
Ernani (air nah nee): Verdi.
Falstaff (fahl stahf): Verdi.
Faust (Fowst). Gounod.
Favorita (fah voh ree tah): Donizetti.
Fedora (feh do ra): Giordano.
Flying Dutchman: Wagner.
Forza del Destino (fort' zah del des tee noh) (Force of Destiny): Verdi.
Fra Diavolo (frah deah' voh loh): Auber.
Freischutz (fry' sheutz): Weber.
Gioconda (joh kon' dah): Ponchielli.
Girl of the Golden West: Puccini.
Götterdämmerung (goet ter daem' mer oongh): Wagner.
Hamlet: Ambroise Thomas.
Hänsel and Gretel (haen sell and gray tell): Humperdinck.
Hérodiade (ay rohd yadd): Massenet.
Huguenots (hew'gen ahts): Meyerbeer.
Iris: Mascagni.
Jewels of the Madonna: Wolf-Ferrari.
La Juivee (jweef) (The Jewess): Halévy.
Lohengrin (loh en grin): Wagner.
Louise: Charpentier.
Lucia di Lammermoor (loo chee' ah): Donizetti.
Lucrezia Borgia (loo krez' yah bor' jah): Donizetti.
Macbeth: Verdi.
Madama Butterfly: Puccini.
Magic Flute: Mozart.
Manon: Auber; also another by Massenet.
Manon Lescaut (man on' les koh'): Puccini.
Martha: Flotow.
Masked Ball: Verdi.
Mefistofele (may fee stoh' feh leh): Boito.
Meistersinger (my ster zinger): Wagner.
Mignon (meen yon'): Thomas.
Norma (nor' mah): Bellini.
Orfeo ed Euridice (or feh' oh ayd ay oo ree dee cheh): Gluck.

Otello (oh tel' loh) (Othello): Verdi.
Pagliacci (pah ly ah' chee): Leoncavallo.
Parsifal: Wagner.
I Puritani (ee poo ree tah nee) (The Puritans): Bellini.
Queen of Sheba: Goldmark; also another by Gounod.
Rigoletto (rig oh let toh): Verdi.
Romeo and Juliet: Gounod.
Samson e Delilah (sam sohn ay dah lee lah): Saint-Saëns.
Semiramide (seh mih rah meed'): Rossini.
Sonnambula (son nahm' boo lah (The Sleep-walker): Bellini.
Tales of Hoffman (les contes d'Hoffman) (kahnt doff' mahn): Offenbach.
Tannhäuser (tahn' hoy zer): Wagner.
Thaïs (tah ees'): Massenet.
Tosca (toss' kah): Puccini.
Traviata (trah veeah' ta: Verdi.
Tristan and Isolde: Wagner.
Trovatore (troh vah tohr' eh): Verdi.
Die Walküre (De Vahl-kue reh): Wagner.
William Tell: Rossini.
Zaza (tsah tsah'): Leoncavallo.

Terms Used in the Theatre

Acting manager: "The man behind the show," keeps the books, pays salaries, and keeps the actors in good humour.
Apron: Space between the footlights and the base of proscenium arch.
Booking agent: Arranges route for company and engagements at theatres.
Drops: Curtains on which are painted indoor and outdoor scenes; ordinary weight 200 pounds.

Flies: The region where the canvas goes when hauled up from the stage.

Flies and borders: Painted strips of canvas, suspended so that you cannot see any further up than the stage manager desires.

Fly gallery: Small balcony fastened to the wall at the side of the stage.

Gridiron: Iron grating under the roof which holds suspended the pulleys for hauling up scenery.

Press agent: Sees to advertising and newspaper publicity, known in the profession as "the man ahead of the show."

Property man: In charge of furnishings and all furniture or portable objects other than scenery and clothes used in the performance.

Proscenium arch: Arch through which you see the play on the stage.

Proscenium boxes: Large boxes on either side of, and level with, the stage.

Stage manager: Does the thinking for the actors and directs rehearsals.

Wings: Pieces of painted canvas tacked to wooden framework and fastened to the floor on each side of the stage by "braces." Actors enter and leave the stage between the wings, except when entering a practicable door in the scene.

CHAPTER XVII

COUNTRY LIFE, SPORTS, AND TRAVEL

Early Difficulties of Entertaining

IT is seldom realised that the house parties that now form so large a part of the social life of people of Culture were practically unknown, not much more than a generation ago. In less than fifty years all of our popular sports have arisen, country clubs have come into being, golf and tennis have become popular, and the shores of the Hudson, Long Island (formerly a wilderness), the vicinity of Philadelphia and Chicago, and the whole of New England, have become dotted with country houses, where guests are welcomed and gaiety runs unchecked for months at a time.

In the days of old, there were no facilities for entertaining visitors. George Washington's house at Mount Vernon, one of the most splendid in its day, contained but a single guest room. Perhaps because of this tradition there is still only one spare room in the little seven-room flat in the White House, in which the President of the United States and his family live apart from the rest of what is virtually an office building, with salons for the en-

tertainment of the public at receptions and other functions of official or semi-official nature.

When there was only a single spare room, as was general until but a few years ago, the guest either had to sleep with one of the children or else three children might be crowded into a single bed. The hostess did not give up her room, for she seldom had one of her own, and thirty years ago even twin beds were unknown. A guest then meant real discomfort for every member of the family, and it is no wonder that the genial Benjamin Franklin wrote in unaccustomed cynicism that "fish and visitors smell after three days."

Visitors Treated as "One of the Family"

Visitors were an affliction, just as they are to-day to city people who have to live in a crowded four-room flat. They were seldom invited and actually received but scant hospitality. They were in truth treated "as one of the family." Mary Caroline Crawford in her "Social Life in Old New England," gave a very graphic description of the accommodations offered the visitor to a country house in the early part of the nineteenth century. If the time were winter he would go up to a freezing attic, undress with only a braided woollen mat between his feet and the icy floor, and stretch himself on a feather bed placed on a sack of straw. The only "spring" in the couch would come as a result of the tautness with which the cords under the feathers

had been stretched across the solid maple bedstead. Home-made blankets and a blue woolen coverlet woven on the family loom would constitute the coverings. He generally had to sleep in all his clothes, removing only his coat and shoes.

In the morning the guest would make his simple toilet down before the "sink" of the lean-to next to the kitchen—after he had broken the ice in the bucket in order to get a meagre supply of water. The toothbrush was a luxury still unknown, except to very few people in the cities. Regular ablutions of any kind, or to any extent, were indeed somewhat of an innovation. This is not so surprising since, only a hundred years before the French authority on "The Laws of Gallantry" (*"Les Lois de la Galanterie"*) advised: "Every day every one should take pains to wash one's hands and one should wash one's face almost as often," and the simple yeomanry in the rural districts of New England had not yet realised the importance of this law of gallantry, and often did not take the trouble to break the ice in the buckets. Lewis, in his "History of Lynn," records that not much more than a hundred years ago "when ladies went visiting, each one carried her own tea cup, saucer and spoon."

The Servant Problem

Another problem even more serious than now, was that of servants. In the South they had slaves, and hence the Southerners were able to exercise a

hospitality, the delights of which were unknown in the North. Until about 1850 there were few servants of any kind in the North, and the flood of immigration that began about that time was largely to supply servants. The question is how did our great grandmothers preserve the beautiful china that has come down to us through generations? The answer, according to Miss Crawford, is that the Puritan housekeeper kept her china by not using it. Only forty years or so ago, nearly every fashionable hostess, even in the great cities, washed the delicate china herself, refusing to entrust it to the raw servants from Europe.

Entertaining then, even as late as thirty or forty years ago, was done almost entirely at town houses. A visit in the country was too much of a hardship for every one concerned. The change since then has been very radical. The crowding of cities has made it practically impossible for us to entertain guests in our city homes, and those who wish to respect the dictum of the Talmud, that "hospitality is the most important part of divine worship," must perforce own a country house in which there are plenty of rooms. While in Washington's house, the finest in America in his day, there was but one guest room, now there are in America hundreds and perhaps several thousand country houses that have more than twenty guest rooms with baths. There are many that are as large as good-sized hotels and are run with the same smoothness and regard for the

privacy of the guest. It was because we did not have the great estates and castles of Europe that our people were not able to entertain as much, but now we have as large houses as any of the palaces of princes and other great European families, and in truth, many of ours externally are copies of princely prototypes.

Influence of the Automobile

The bringing of modern conveniences to the country has also helped. Although in 1845 it was against the law to use a bathtub in Boston except when prescribed by a physician, a bathtub was installed by President Fillmore in the White House about 1852 and since then its use has become as universal in the country house as in the city.

In those days country houses in New York stood where Columbus Circle now is. When President Washington travelled the 140 miles between Mount Vernon and Philadelphia, which was then the capital, it was a hard journey of four days by stage coach with relays of post horses. Now a train covers the distance in three hours, and it is an afternoon's run for a good automobile, while by airplane the distance can be travelled in an hour. The automobile has made the towns easily accessible for the country people, so that each evening finds every country seat with its "Gay White Way"; but more than that it makes it easy for city people to live in the country. The majority of the wealthiest people

in New York have homes in the country where they live at least half the year, and there centres most of their social life.

From this has arisen, not only the house party, but the round of gaieties that centre in the country clubs. These too are a new thing, although, as far back as 1880, there were many cricket clubs near Philadelphia and a few near New York and Boston which were something like our country clubs.

How recent this phase of social life is, is revealed when we consider that, although golf has been played for nearly 500 years in Scotland, yet the first club in America, St. Andrews, was not organised until 1888. The first open championship in lawn tennis was held on the grounds of the Staten Island Cricket Club in 1880, and the American Polo Association dates only from 1890.

Influence of Country Life on Culture

This country life has really been a very important factor in the development of Culture in America, and has brought about in our country a leisure, or semi-leisure class, approximating that which has flourished for centuries in Europe but had been almost unknown here. William Penn said, "The country is the philosopher's garden and library," and certainly the passing of the different seasons before our eyes, which Humboldt said was the chief charm of country life, has its effect. More important is the

fresh air, the breathing of which, especially if the deep breathing exercises which have been outlined in this work are followed, will prolong life, improve the health, and stimulate thought. This is one reason why the big leaders of the world's business and thought seek out the country. They may not know it, but they are unconsciously following the example of Methusaleh who, according to Benjamin Franklin's story, lived a thousand years by living an outdoor life, and even sleeping outdoors. Franklin tells the story of Methusaleh's experience very entertainingly. In a letter to a lady he wrote: "It is recorded of Methusaleh, and Methusaleh being the longest liver may be supposed to have best preserved his health, that he slept always in the open air; for when he had lived five hundred years, an angel said to him: 'Arise Methusaleh and build thee an house, for thou shalt live yet five hundred years longer.' But Methusaleh answered and said: 'If I am to live but five hundred years longer, it is not worth while to build me an house; I will sleep in the air, as I have been used to do.' "

Although, as a witty New Yorker said recently, the country nowadays is not much wilder than a cornfield, there is plenty of fresh air, and room for a big house with a lot of guest rooms; so people like to live in the country even though the round of gaiety makes it no longer deserve the commendation of Horace, who said that there one could "find

peaceful abstraction from the world's scenes." This is possible outdoors if you lose yourself in the woods, but not otherwise.

The Motor Trip

To the automobile, then, which makes the country house possible, we must accord first position in the discussion of the outdoor life and its sports. The chief use of the automobile is not to get around in the city, but to get out of it. And so have come the trips of a day, and the tours of several days or a week, that make a part of the social pleasure that has followed in the wake of the automobile.

Just as at any other entertainment, so in a motor trip, there should be a blending of old and new friends; for a stranger, whether a man or woman, relieves the monotony. Nowadays we desire not only new scenery but new faces and people who have new ideas for our diversion. "What is the use of visiting people if you know what they have to say?" asked Mark Twain, and so there are many who wish to be with people all of whose ideas they do not know. The newcomers must be introduced at the very beginning of the trip, and, if strangers, should be made to feel that they are in truth welcomed by all of the others.

When a hired chauffeur drives the car, the host generally sits with him. Should the host drive, he asks which of the ladies of the party would care to share the front seat with him. Unless he is an

avowed suitor of a lady, he cannot ask any one lady to sit with him, but must give each an equal chance. Of course a man's wife does not sit beside him any more than she would at a theatre party or at a dinner. The rear of the tonneau is the place of honour, and hence the ladies in the party occupy this favoured seat while the men take the side seats that are unfolded. An old gentleman may, however, be given a seat in the rear, in preference to a young girl, and it is polite for her to stand aside and say that she prefers not to ride there, so that the old gentleman may be placed in the corner, as if by the fireside. The host sees that all are seated before he takes his place, whether at the wheel, or on a side seat.

Generally the host announces the destination, if it is not already known. When that has been done, it is very bad form for any one to make any suggestion as to the road used. It is presumed that the driver, or host, knows the way, and any suggestion that is offered, except on request, is an impertinence. It is better to have the driver lose his way, than to make any suggestion.

The secret of a successful motor trip is that every guest should make the best of everything. Rarely, except in theory, can a motor trip be made in perfect comfort. Grumbling, complaining, sullenness, or any expression of dissatisfaction, is very rude. A fine landscape must atone for any small discomforts.

When a stop is made for luncheon at an inn, the

host pays all of the expenses, unless it has been previously arranged that the men shall share the expense; but if a man has invited you for a motor trip, it is, among people of Culture, an indication that he shall bear all of the expenses, and it is not good form to take out your purse. If a male guest is in doubt as to whether he is expected to pay his share, he may ask at the first station, "What's my share?" but this should not be done unless he has a real doubt as to whether or not the host is to pay the expenses. If the host replies, "You are my guest," which he is apt to do, with some slight show of indignation, you must let the matter rest and permit him to have his way.

The host indeed behaves just as he would if he were taking the party to luncheon at a restaurant in town. While the others are taking off their dust coats and removing the stains of travel in the dressing rooms, he reserves a table and, perhaps, orders luncheon for the party. It is best to order the table d'hôte if there is one, on the principle that a guest should not be forced to choose things for himself or herself and should not see the bill of fare unless it is unavoidable. This same principle of the Cultured makes the host settle the bill as unobtrusively as possible, unostentatiously avoiding their knowing what Mr. Mantalini called the "demmed total," as well as what tip the host has bestowed. At such a juncture, the guests of Culture talk to each other and appear not to notice.

The Stop for the Night

When a stop is made for the night at a hotel, the host makes all the arrangements, and the others in the party stand aside while he does so. It often happens that at the small hotels in the little towns or villages the accommodations are limited and two people must occupy the same room. In such case the host announces how many rooms are at the disposal of the party and permits its members to arrange themselves into groups. When a person is once in a room, he behaves as if at home and orders from bellboy or chambermaid whatever he may require. If two are in a room and find only a single bed, they should have no hesitation in asking the clerk for a cot, should it be desired, and should not annoy the host by mentioning it, or appealing to him for assistance in arranging, such details.

The ladies naturally are given the best rooms. If any in the party have to double up it should be the men, and the single rooms should go to the older ladies if any of them have to "double." Conditions in village inns are still bad in this respect, although not so bad as they were in the old times, when Sarah Knight, in days of the stage coach, at the age of thirty-eight was compelled to take the then perilous journey from Boston to New York. It took her two months to make the trip, and she seldom had a room to herself at the inns; most nights she had to sleep in the same bed with a strange woman, and

several nights she and a strange woman shared one of three or four beds in a large room with men in the other beds. There were no screens, but then it was the habit to sleep in one's clothing, and there was neither dressing nor undressing to cause embarrassment, so it was just as if she had taken a nap in a station waiting room to-day. Miss Knight wrote a book about her journey, which was considered a remarkable piece of intrepidity in those days.

Before the party scatters to the rooms the host should say at what time the start will be made in the morning.

Often stops by the wayside are made for luncheon, and in such cases the host is supposed to bring all that is necessary, although some of the ladies may volunteer to bring lunch baskets. So far as possible the delicacies at such a picnic lunch should be such as may be eaten with the fingers. There may be sandwiches, crisp bacon, chicken cut into small pieces, sardines, and a few extra cans of any potted stuff to fall back upon should the appetites be unusually stimulated by the ride in the fresh air.

Aside from the stop for luncheon there should be one every hour or two so that the passengers may rest, since being cramped up in an automobile is rather tiresome for those not accustomed to such journeys. At such stops the members of the party are left to their own devices, although the men and women generally break into separate groups. At any time any member of the party may ask that a

stop be made, and there should be no hesitation in doing so. The automobile is responsible for the doing away with much of the false modesty that crept into social life in the mid-Victorian days, and caused much suffering and actual injury to the health of people who observed the standards of those days.

The House Party

Before the days of the modern house party Emerson wrote: "Let not the emphasis of hospitality lie in bed and board, but let truth and love and courtesy flow in all thy deeds." This is still the governing rule for hospitality with people of Culture. The higher the Culture, the more the freedom, and the less obtrusive are the efforts to entertain. While the hostess stands ready to respond to any request, she does not press upon the guest the observance of any of the customs of the house. Oscar Wilde stated one of the great principles of Culture when he said: "Selfishness is not living as one wishes to live, it is asking others to live as one wishes to live. And unselfishness is letting other people's lives alone, not interfering with them." And so, except in the small details of being present at meals at times that are set, and that of going to church on Sunday, if the host and hostess are in the habit of doing so, there are no set observances that need be followed by the guests of a house party, and no unusual efforts should be made for their entertainment by the hostess.

There must be a welcome of the arriving guest. The invitation to visit in the country, is generally accompanied either by a time table, or by an intimation of the train upon which the guest should arrive. Naturally, a day is set and the acceptance or declination must be for that day, so that the hostess may suffer no inconvenience. A note or a telegram the day before announces the time of arrival, and the hostess or host meets the guest or arranges for his reception. If a hired trap is used, the host pays for it, or if the trip from station to house is made by trolley, the host pays the fare.

When the guest arrives at the house he, or she, is immediately shown to the room which he is to occupy. If it is cool, and there is a fireplace, a wood fire, which is so grateful a novelty to city folk, is burning in anticipation of his coming. Should there be no private bath, the location of the bathroom on the floor is indicated. The servants of the house bring up the baggage and place it where the guest indicates. The hostess may send up a cup of tea and then leave the guest to his, or her, own devices and at liberty to join the rest of the party at pleasure.

The Guest at a House Party

Just as the hostess does not insist upon the guest following any set schedule, so the latter does not interfere with her or impose upon her time. The guest and hostess treat each other as members of a

family, going their own way and fitting themselves into each other's ways as naturally as possible. In fact, in the large country houses the guests are as at a hotel; even the rooms are numbered; servants see the guests to their rooms and minister to their wants. The guests are told of the arrangements for the day, and they are free to accept or reject them, in accordance with their fancy or their dispositions.

But a house guest must be cheerful at all times and never show any discontent. Whatever may be the customs of the house, and however irksome, the guest should adapt himself, or herself, to them or else leave. And as for the leaving, when you are a guest, whether at a house party or on an automobile trip, you must see it through, under penalty of being regarded as discourteous, if you do not spend the allotted time with your host.

Just at the time when house parties began to come into vogue, about 1887, Mrs. John Sherwood, a real authority on social matters, wrote, with some scepticism, that a house party demands that every day the host live in princely style and with a regiment of servants. And so now a house party has come to mean something of this sort.

Ten or twenty congenial couples are asked for three days (a week end) or more to a country house whose size enables the hostess to offer to husband and wife two bedrooms, a parlor, a bathroom, and often a boudoir, and each is asked to bring a valet

or maid. Many country houses nowadays contain twenty or thirty of such suites. There is dinner at seven or eight o'clock, when all must be present. The hotel idea is carried so far that one gives tips to all the servants with whom one comes in contact, these tips being bestowed at the end of the stay. In fact, it is very expensive, more so than living at a hotel, to form a part of a house party either on the Hudson or on Long Island, and much more so to be a guest at an English house party, where meagre wages are less than the tips that are given.

True Hospitality

Against such show the Bishop of Rochester inveighed when he declared that hospitality sometimes develops into profuseness and ends in madness and folly. True hospitality is much more simple, and an interesting lesson in its meaning was given to an Englishman. H. G. Wells has declared that the story which follows "is positively the best instance of true American hospitality on record." When Arnold Bennett, the English author, paid his first visit to America he was the guest of George H. Doran, his American publisher, at his house in the Park Hill section, near Yonkers. When Mr. Bennett went to bed, Mr. and Mrs. Doran discovered a pair of muddy shoes outside his bedroom door. Bennett was unfamiliar with the ways of American servants, and, as is the English custom, put his shoes

outside his door and faded quietly into slumberland, expecting to find them clean and polished when he awakened. Poor Doran scratched his head and said to his wife: "I guess it is up to me." And for a week, unknown to the visiting author, the great publisher shined the Bennett shoes. As H. G. Wells declared, that was a supreme example of Culture. It took a really great man to do that, a man who had a true appreciation of Culture and who realised the truth of the Arab proverb that "Your guest must never have a disturbing thought while within your tent."

The cynical de Laboulaye said that the first day a man is a guest, the second a burden, and the third a pest. In the days when we did not have our modern conveniences, he so asserted rightly. Yet even now we should have regard for the words of Solomon, wisest of men, who said: "Withdraw thy foot from thy neighbour's house lest he weary of thee, and so hate thee." And even better follow the precept of Makki, the great expounder of the Koran in the days when Cordova was in its prime, who said: "Let your visits be rare; if frequent they lead to mutual dislike; rain falling without intermission is an affliction; if withheld it is prayed for with uplifted arms." Wise men were all these three; we should profit by their counsel.

As for "withdrawing your foot" you will have to do that anyhow, for your hostess runs her house on

a schedule. Your rooms may be needed for another guest, and so the night before your scheduled time for leaving, the hostess will inquire what train you will take, and when the motor shall call: all of the "speed the parting guest" ritual you could wish.

The hostess with a country house can entertain well even though she has no large number of guest rooms at her disposal. She must be careful not to let her ambition outrun her resources and cause the discomfort that comes to herself and every one by trying to make five people occupy the accommodations that would afford pleasure only to three. Nor should she attempt to rival the city in the menus she provides for her guests. Fresh eggs, good milk, new green vegetables, and chickens are the fare that people expect in the country and with which they are well content.

Another delight of country life to city folk, who are used to steam-heated flats, is the open wood fire. At any moment when there is a coolness in the air, a wood fire should be kindled. It is an amusement in itself for the evenings, when it brings cheer to any gathering of people. The hostess who gives her guests a wood fire in their bedrooms will find that any small discomfort will be lost sight of in the blaze.

Ostentatious pretentiousness is the one thing that a guest cannot forgive a hostess. The charm of simplicity is her crown, if she will but wear it boldly.

The Guest Room and the Servants

There are but three things which are needed in the modern guest room and yet are so often overlooked. One of these is a writing table with stationery and a stamp book, the second is a table on which there is a night light, and the third is drinking water, preferably iced and in a thermos bottle. Obviously, such things as water for washing must not be overlooked. Many are the tales that are told of careless hostesses who have neglected to see that the pitchers have been filled in the guest room. Ordinary consideration for the comfort of a guest would also require that a pitcher of hot water be brought in the morning, if there is neither running water nor a bathroom.

In England, and in the larger country houses here, it is the custom to assign special servants to look after the welfare of each guest. It is a very satisfactory practice and might well be followed by the hostess of a small establishment. Tips to servants have become an essential part of week-end or country visits.

In England, a guest gives a tip to every servant; here they are bestowed only on those with whom the guest comes in actual contact. A dollar to the chambermaid, another to the footman, with perhaps two dollars to the chauffeur if he carries your bags up and downstairs, are customary. The English habit of giving a tip to the cook is not followed in

America except at the very large houses that are conducted in the English style, and where a five-dollar bill is handed to the butler upon leaving. Of course, should one be ill and require the cooking of special food on that account, a tip would be well earned, and the maid who has brought your breakfast to your room every morning for several days should be rewarded with a dollar.

Room service of breakfast, rather than the English style of attending breakfast, is customary at American country houses. It leaves both guest and hostess free for the morning, and makes for a freedom of movement that is regarded as an essential part of life in a modern house party.

One of the most enjoyable types of house parties, is that where there are no servants with the exception of a cook and, sometimes, a man-of-all-work. Many very popular hosts and hostesses have lodges in the wilderness, to which they invite their friends. The men bring in the wood for the open fires; the host acts as his own chauffeur and often the ladies make their own beds. When such an arrangement is well understood, even those accustomed to valets and maids rejoice in the freedom and find a delight in waiting upon themselves. Care must be taken, in such cases, that no really burdensome work be entailed upon the guests, but that they have only enough to do to make them feel that each is a potential Admirable Crichton of the type in the Barrie play, and would not be at so much of a disadvantage

as was the Duke and Lady Mary if cast on a desert island.

Entertainment at a Country House

To put an implicit belief in society novels, one would think that the principal diversion of house parties in the evening was bridge. To be sure it is played, but not to any such extent as some fiction writers would make us believe. There are indeed many hostesses who do not approve of gambling although they do not go as far as the Vancouver tribes, who hold that it is indecent for a woman to even watch gambling. There is never any obligation on the part of the visitor to accept an invitation to complete a table. The most successful country hostesses are those who have a Victrola with some good dance records and invite men and pretty girls roundabout to come in to furnish partners for her visitors. The new faces attract, and perhaps engagements are made for tennis and golf the next morning which take from the hostess's shoulders the burden of entertaining.

Sports are an essential part of country life in America to-day. Golf and tennis are the favourites, as the most popular sports are those in which women can share. American women have become as fond of sports as are their English cousins. Gone are the days when balls, bats, kites, and marbles were the exclusive diversion of boys, and skipping ropes and hoops were relegated to the little girls.

Women get more opportunity to practise golf or tennis than do men and are rapidly improving their game. To-day they even watch such vicarious sports as baseball and boxing, the latter having been made popular by the war. In contrast to Mrs. Fitzsimmons' being almost the only woman present when a championship fight was under way in her day, the list of names of women attending a prize fight now is as aristocratic in sound as would be that of those at the horseshow. Not danger, but derision, kept women for years from men's sports; and now that the bars are down they enjoy them.

Mrs. Elsie Clews Parsons has declared that the popularity of sports for women and its approval by men is due to the fact that "for rich men, sports are among the most prestigeful means of consumption," and that rich men are glad to have their women folk help spend money in that way. Hence have arisen the hundreds of country clubs. Hardly any town fails to boast of one or more, and around them clusters the social life of their communities, great or small. Nor can any summer colony of country houses exist without the country club, where tennis and golf are features of the life.

For purposes of Culture, the country clubs are in truth a means of weeding out undesirables. The Swedish bishop of several hundred years ago who wrote that "sports are a most excellent device to test a man's character" had a shrewd insight into

human nature. The Culture of many people is determined by their conduct while engaged in sport.

Good Sportsmanship

The code of a good sportsman has been expressed in decalogue form by Hugh S. Fullerton, the most popular magazine writer on sporting topics. Inasmuch as it is a fine assaying of Culture, we publish it herewith. It is:

1. Thou shalt not quit.
2. Thou shalt not alibi.
3. Thou shalt not gloat over winning.
4. Thou shalt not be a rotten loser.
5. Thou shalt not take unfair advantage.
6. Thou shalt not ask odds thou art unwilling to give.
7. Thou shalt always be ready to give thy opponents the shade.
8. Thou shalt not underestimate an opponent or overestimate thyself.
9. Remember that the game is the thing, and that he who thinketh otherwise is a mucker and no sportsman.
10. Honour the game thou playest, for he who plays the game hard and straight wins even when he loses.

The two clean games of golf and tennis, which have standard handicaps for players, are largely

responsible for this clean sportsmanship, which has become one of the tests of Culture. We indulge in sports, not only, as Dr. Benjamin Rush, one of the earliest of our American authorities, urged that we should do, for our physical betterment, but in the belief of Phædrus, that after a season of sport the mind is prepared to resume its work with increased vigour. Hence the game itself has become more important than the victory, and the neophyte finds that those who are skilled are willing to teach those who wish to gain proficiency in a sport.

It does not require great strength to play lawn tennis well, and contrary to popular impression the speed of the ball does not depend solely upon the muscles of the player's arm. It is the long true swing, with the weight of the body thrown into the ball, just as it is hit, that makes it fly so rapidly. Thin, frail-looking women often play a much better and swifter game than the robust, powerful girl who stands straight and simply swings her arm and racket at the ball.

One reason that golf is essentially a game for people of Culture is that it is a game of skill that requires the utmost fairness and love of fair play. Endurance comes in as a useful factor, but to deal skilfully with the ball in any position, however bad, in which it may be found is the particular result to be obtained. It is thus an epitome of the experience of all people of Culture in every walk of life.

Golf was regarded until recently as essentially a

game for millionaires, but now there are free public courses on which even Presidents of the United States do not disdain to play. In Chapter V the value of both golf and tennis as aids in development of your carriage was stressed. Constant swinging of a golf club, a cane, or even a broom handle, when not on the links, will do much to limber up the wrists. But when you are a guest at a house party, you can best improve your stroke by getting up earlier than the other people and practising without a "gallery."

Take advantage of any opportunity to secure the coaching of a professional, so that you will not handle your clubs awkwardly. Bad style, if not prevented at the very beginning, will cling to you, and stand forever in the way of progress at the game. An improper "stance," as the position when standing for the stroke is called, often mars the impression made by ladies who are correctly costumed, and whose beauty and grace are unable to overcome this great fault, in the eyes of golfers. If your "stance" is not good, you should take pains to correct it with the aid of a good instructor.

Swimming

When a country house is anywhere near the water, the daily swim, or dip, is a fascinating part of the routine. Twenty years ago not many men and fewer women were able to swim. Now almost every one swims. The danger of the sport is the temptation that it affords some women, to make too

great a revealment of their charms. We have explained in the fourth chapter, that the women of the greatest Culture are those who wear the modest costumes, and must here again impress that there is no real need for ladies to imitate the costumes worn by the competitors in swimming races. Such are regarded as bad form, while a discreet costume adds to a woman's attractiveness instead of lessening it.

Extravagance of any kind, whether in costume or manners, is always vulgar. There are, it is true, some women of established social position, who set a bad example in this respect. It is true also that they sometimes do enmesh rich and desirable men in marriage; but such instances only form bad exceptions that do not disprove the rule; and it is no more true that every show girl on Broadway is able to marry a millionaire, or that all those who star in London music halls, become duchesses. Seldom does the uncalled for display of physical attractions bring the right sort of husband.

As swimming is perhaps the least elaborate of country diversions, so is the garden party the most decorous and decorative. Almost any experienced dowager will say that five times as many proposals are made to girls in charming garden-party frocks, enhanced by the witchery of a parasol, than come from beach tête-à têtes of those who, like the Latin poet Virgil, prefer to "keep close to the shore, and let others launch into the sea."

The Garden Party

The garden party is merely a glorified afternoon tea, to which men come arrayed in the fascinating trousers of cricket or tennis flannel that are so becoming. The ladies are in their prettiest afternoon frocks. Even those who have seen garden parties on the stage or in pictures feel an envy of the opportunity to wear such gorgeously beautiful gowns.

Ladies appreciate it if the men have sufficient regard for the costume *de rigueur* to don cricket flannels instead of unsightly tweeds. If the garden party is at a country club, those men who are punctilious in matters of dress change from the golf costume to clothing that is in greater harmony with the gay and pretty frocks that are worn by the fair sex.

A garden party is by no means as formidable as it sounds. It is not beyond the ambition of any hostess who has a place in the country and enough friends to provide a large number of guests; for a garden party is like a tea in that the "greater the crush, the greater the success." The issuing of invitations to all friends in the neighbourhood, the making certain that there are plenty of men and pretty girls, the furnishing of plenty of nice, cool, refreshing drinks, and, if toward evening, plenty of Japanese paper lanterns to supply a soft glow for the scene, are all that is necessary.

The garden party will appeal to the pretty girls,

because they will have a chance to wear their prettiest frocks; and to the men, for they can feast their eyes. The hostess who first inaugurates garden parties in her neighbourhood will find that they will soon become a local institution. If the estate is large enough to furnish places to which the men and women can wander when twilight comes, it will be the more successful.

Picnics

Picnics are also an interesting feature of country life, and may be held without the inconveniences and discomforts described by the humourists. A hostess's first duty is to know all of the pretty spots in her vicinity, not only those which can be reached by motor, but the woodland trails which delight those who really wish to watch the passage of the seasons. Without a stroll in the woods, a visit to the country is regarded as incomplete by most people. If there is a picnic, the luncheon is merely transferred to a suitable place, and may be as simple or as elaborate as desired, and either served on portable tables, set up in the forest or on the beach, or on cloths spread on the ground. Servants and linen may be used, or paper napkins with the guests waiting on each other.

Such informal occasions are nearly always popular, and there need be no hitches or discomfort, if everything is served so that it can be eaten with the fingers.

Fishing, Hunting and Camping

Fishing and hunting excursions are usually affairs only for the men, and it is well known that ladies are seldom part of a real camping party, although, when the hunting or fishing trip is only for a day and means a nightly return to civilisation, as is the custom in England and in the Adirondack camps, which are magnificent comfortable houses, then the ladies form a part. A United States senator who dotes on long hunting trips says that men's unwillingness to take women is for the same reason as among most savages in all parts of the world, who believe that hunting, fishing, and trapping are men's affairs, and women's presence brings bad luck. His wife, on hearing this remark, retorted that "the reason that women are a bore in camp is that you have to shave when they are around," and later she quoted a South American tribe, the Yahgan, where only women are permitted to go fishing.

In a camping party, it is generally understood at the beginning whether the expenses of the trip are to be split among the men. If you are asked on such a trip, you should pay as often as possible in your turn, unless your host makes an objection.

The choice of a guide is the most important thing in such an outing, and care should be taken that he is efficient and competent, or else the expedition will be a miserable failure. The guide occupies a peculiar position; the men treat him as a chum, with

the greatest familiarity, but an experienced camper never lets the guide forget for a moment who is the boss.

Travelling

The experienced traveller can be told by his conduct at hotels and his treatment of the servants and their treatment of him. It is idle to expect the same accommodations at a small country hotel as at one of the hostelries in a great city. The traveller who behaves as if he did expect such facilities, and makes complaints of that sort, is not showing his superiority but betraying his ignorance. Should there be no bathroom, or no running water, only a person without Culture or reason would make complaint, since a plumbing arrangement cannot be specially installed for him at a moment's notice. To be a good traveller one must be no ordinary philosopher; the indifferent supper and hard bed, are some of the prices that we pay for other things that give us joy. The most fascinating trips, and in the most picturesque regions, not only in Asia or Africa but in America and Europe, mean discomforts.

At a country hotel the guest generally gets but a single towel, and a request for an extra towel is warranted and will be granted cheerfully, if possible.

When arriving at any hotel anywhere, you should state plainly to the clerk what accommodations you require and ask the price; of course, it is always

best to telegraph ahead to make sure of accommodations, and this is even done by automobile parties who wish to be sure that they will not have to push on to another town to spend the night. Thoughtfulness such as this on the part of the host, will save much annoyance to the guests on a trip.

Lavishness in tips is not to be advised, and is regarded as bad form. The boy who carries in your bags and takes them to your room is well satisfied with twenty-five cents, and another boy in the morning will get the same amount. Unless you make a stay of several days at a hotel, you do not tip the chambermaid; then, at intervals of four or six days, you give her a quarter. If you send for ice water, you betray ignorance if you give the bellboy more than ten or fifteen cents, and it is better to give nothing than to give more if you have not the change. One well-known man has a habit of saying to the boy, "I need a dime; if you have one to spare, I'll give you a quarter for it." It seems to make a hit every time with the boy, and establishes his reputation with the servants, as a man who will give adequate tips but not allow himself to be imposed upon. Such are the guests that always get the best treatment.

When at a hotel, remember that all the employees from the manager to the elevator boys, are your servants. You have a right to the best service they can give, but you must not act as if there were no other guests at the hotel. Complaints should be

made, when necessary, to the immediate chief of the servant at fault; but under no circumstances does a person of Culture permit the loss of dignity that comes from arguing with servants.

Ocean Travel

Ocean travel is, as the much travelled author of the Fu Manchu stories has said, "merely floating hotel life." It is astounding to note the changes that have been made in ocean travel. The first American tourists to visit Paris made the trip in 1855. People had been there before on business, but this is recorded as the first pleasure trip. The grand tour of the British through Europe, was unknown to us. Benjamin Franklin said truly that "travelling is one way of lengthening life, at least in the seeming," and until the modern steamboats, the two or three months trip to Europe was as uncomfortable and unattractive as the journey on which Columbus set out in 1492. Now, indeed, our boats are floating palaces with even roof gardens, cabarets, theatres, daily newspapers, fresh-cut flowers each day, and what-not. In truth an up-to-date ocean liner gives you rather more than a hotel, not to consider that you are offered five or six meals a day as part of your passage.

Some of the modern ocean liners are so large, that they are as high as a nine-story building, and could contain the National capitol at Washington, and several of the smaller state houses besides.

There will be a crew of a thousand, which is as many servants as many of the largest hotels employ, and with 2,500 or 3,000 passengers, you can see that things really must be done on a hotel scale. The dining rooms naturally are as large as at the biggest hotels, and have the same small tables for small parties. The chairs are not fastened to the floor, as on the smaller vessels which pitch and roll in bad weather. The code of correct social conduct on ocean liners is quite extensive and is given in the exemplifications to this chapter.

Although the ocean trip is no longer a novelty, the bidding of "bon voyage" to transatlantic travellers is an essential social function. All of those who know any one well enough are supposed to be there to give testimony of regret at the separation, with wishes for a joyous journey. One of the best ways to show appreciation is to send steamer letters to those with whom one is well enough acquainted. These need not be long, but there should be a greeting for every day with a notation on the envelope telling when it is to be opened. A week without a letter, is a dismal thing for most people.

In spite of the great quantities of food supplied on ocean steamers, people still send steamer baskets of fruit and candy, which seems strange, since all the fruit of any kind that the passenger wishes is supplied daily and gratis. Flowers are more suitable. When a popular belle leaves for an ocean voyage, her stateroom is a veritable bower of lovely

blossoms. These should be sent direct by the florist, with the card of the sender. Books are always welcome gifts, for flowers wither; and however delightful may be the passage, there will be some time when the right kind of a book will be welcome. There is a very popular business man in New York who always makes it a point to send some new exciting detective or adventure story to every friend of his who makes a transatlantic voyage.

Friends who say adieu on shipboard, should always leave as soon as the first warning gongs are rung. The relatives should have the last chance to say good-bye and give the parting advice that is so much cherished by either donor or recipient, or both, at such moments.

Exemplifications

Invitations for a House Party

These should be informal notes, and should state exactly when the presence of the guest is desired, and how long a period it is for which the visit is to be made. Usually invitations are for the week-end, but they may be for a week; a longer period is unusual.

Verbal invitations always should be confirmed by the hostess, at least a few days before the date set for the visit. When this is not done, the guest should telephone and ask whether the hostess still expects him, else he may arrive and find that he is

unexpected since sometimes the host may forget to tell his wife, or the hostess may have forgotten her invitation in the press of other matters.

No invitation should be considered seriously until a definite date for it has been set; and a definite length for the visit should be fixed by the hostess in her note of invitation. It is also usual to indicate the train on which the guest is expected and the guest must make every effort to follow the schedule; when it is not possible to take a train named by the hostess, she should be notified of the proposed change by telegraph, so that she may know exactly when to expect you.

A list of the guests who have been invited is inclosed with the invitation to a house party in England so that one may know whether or not they will be congenial and the custom is sometimes followed in America.

If you cannot stay the full period for which you are asked you should say so in your note of reply, as it is considered very rude to leave before the day that has been formally arranged for your departure.

The Furnishings of the Guest Room

In the larger country houses, the guest rooms are really very much like those at first-class hotels, with indeed a few more intimate conveniences, designed to make the visitor feel at home.

Thus there is a big open fire-place, with the wood

fire all piled and ready to be lighted at a moment's notice should the night be chill.

A table is by the side of the bed and on it is an electric light, a thermos bottle filled with ice water, and a book or magazine or two, so that the guest may read when unable to sleep.

Each guest room should have a closet, for many prefer to take their clothing from the wardrobe trunk, or have the maid do so.

There should be a table or desk with plenty of stationery, so that letters may be written. Generally the notepaper and correspondence cards have engraved upon them the name of the estate. Some hostesses even have a little stamp book in the desk, as it may be quite a journey to the post office, and the guest should not have to go about trying to borrow stamps.

When two guests are assigned to the same room there must be separate beds. The old-fashioned double bed is no longer tolerated and twin beds must be provided even for man and wife.

Should two people be assigned to the same room, there should be a screen, so that each may dress in that privacy which to-day is regarded as so essential a part of Culture.

Even when no such elaborate outlay is possible, the person who has a guest in a modest cottage can adapt these important points to her own resources, so as to make her guest comfortable. Thus the reading table may contain a candle or

lamp if there is no electric light, and a pitcher of drinking water with a few crackers may supply the aid to a good sleep, that so many people find necessary. There should also be the book, carefully chosen to suit the taste of the room's occupant, and a magazine or two for idle moments of wakefulness.

Correct Conduct when Riding Horseback

When a man helps a woman to mount, he gathers the bridle reins in his left hand and keeps them against one horn of the saddle. Or he may gather them and give them into the lady's grasp.

Bending a little he should hold his right hand open and firm, the distance of an easy step from the ground. The lady uses his hand as a step, into which she puts her foot, as she springs from the ground. The right hand should rise with her spring.

A gentleman should see that a lady is firmly in her saddle, make sure the straps are all right, and ask her if she is comfortable before he mounts.

A man should keep to the right side when riding with a lady.

When a man is on horseback, he need not dismount if a groom or a masculine friend is at hand and ready to assist the lady; but should do so if there is not.

When a motor or anything else appears that might disconcert the mount of the lady, the man

should put himself and his horse between the object and the lady.

A gentleman always makes his mount keep pace with that of the lady with whom he is riding.

When a man meets a lady riding in the park, he must not call or speak to her until the mounts are side by side. He does not ride with her without asking permission to do so.

When a man meets a lady in the company of another man on horseback, he should not attempt to join them.

Should a man be unable to salute his friends by raising his hat when on horseback, he does so by raising his whip or crop handle to his hat's brim. A lady may answer with a wave of her hand.

Persons meeting on horseback should not attempt to shake hands.

There is no obligation upon the host at a country house to furnish mounts for his guests unless he has a stable. The man or woman who rides may inquire where a saddle horse may be obtained; and if the host has no stable, must insist upon paying for the hire of the mount, usually making such arrangements in the absence of host or hostess. The rides are usually taken in the morning, either before any breakfast whatever, or after a pot of coffee has been sent to the room. A lady may be accompanied by a man friend or by a groom.

In the Sleeping Car

When a gentleman finds that a lady occupies the section with him in a sleeping car, the customs of men of Culture demand that he spend much of his time in the smoking car. He must not make any attempt to engage her in conversation. Should he attempt to do so, the lady does not snub him, but answers him as briefly as possible and looks away, either returning to her book or looking out of the window.

If there is a window to be raised or lowered, or any similar service to be performed, the lady rings for the porter.

At a time when an upper or lower berth in a sleeping car depended upon forethought or chance, a polite gentleman might consent to make the exchange with a lady. But nowadays to make such an offer, would be regarded as insulting, since the upper berth costs less, and is occupied either because one wishes to save money in these days of expensive railway travel, or because of desire for the better ventilation and greater privacy that the upper berth affords.

But when a conductor asks a man, if he will make the exchange with a lady he should do so, even though his politeness subjects him to imposition. To do this for an invalid or elderly lady is merely a matter of courtesy to which any gentleman would consent in as unobtrusive a fashion as possible.

Custom has given the occupant of the lower berth the right to the seat facing the engine. But when a lady has the upper berth, and seats herself so as to ride backward, it is usual for a gentleman to offer to exchange seats with her.

Men have very little trouble in their dressing rooms, but unfortunately many ladies are discourteous and will occupy the room for an unduly long time, to the great discomfort of the other ladies. This is a sign of ill breeding.

A lady may go to and from the dressing room, morning and evening, in a kimona or other negligée, and the passengers will look the other way if they have the instincts of good breeding.

Conventions of Ocean Travel

A deck chair is necessary to the comfort of the ocean traveller. These are rented for the trip from the deck steward. It is a mistake to take along your own chair, as it will only be an annoyance and expense. If you wish you may write for a steamer chair, a day or two before sailing. It is well to get your location early, as there are always choice spots as well as those which are not desirable. The usual charge for a deck chair is $1.50.

It is not considered good form to move your chair after it has once been placed, and if you are occupying any one's chair and he or she draws near, you should immediately rise so that the owner may have it.

There are two or more rows of deck chairs usually, and the back row is preferred, as more sheltered. Those who do not wish to be talked to, find also that they are less apt to be annoyed by people who try to "get acquainted."

Each person will have engaged a deck chair and will probably occupy it for many hours each day. It is polite, therefore, to talk with your deck neighbours if they open a conversation, but it is not wise to be too friendly with those whom you do not know.

Good breeding forbids gossip about your neighbours, or any loud comments on your fellow passengers.

It is very rude to sit in your chair late at night, under the porthole of a fellow passenger's stateroom and keep him awake by loud laughter, talking, singing, or boisterous conduct.

If you are liable to be seasick you should remain on deck as much as possible and keep away from your neighbours who are ill.

If you occupy a stateroom with another person, and are seasick, you will, of course, be an unpleasant room-mate. Politeness, as well as the desire to make a prompt recovery from the distressing indisposition, will also urge you to be on deck as much as possible.

The greatest social distinction on shipboard is a seat at the captain's table. This cannot be had except on invitation, and the offer of money for the

privilege is resented and makes certain that the offender will not be placed there.

The purser or captain chooses the guests from the passenger list, including the most distinguished persons. Any member of the nobility, high official of any government, a diplomat, great business man, author, or famous journalist is likely to be placed there. When there are not enough ladies accompanying them to fill the table, a few ladies of known social standing or artistic prominence are included so as to make the number of men and women equal.

There are many servants on board a ship to minister to your wants, and each of these must receive a fee at the end of the trip.

The deck steward who brings you your bouillon in the morning and your tea in the afternoon is given $1 or $2 by each person. Tips, by the way, should be given personally by each individual in a party. When man and wife are together each must tip separately.

The bathroom steward, who tells you in the morning when your bath is ready—you arrange a certain time for this, and it is not possible for you to bathe except at that time, unless you wait until the other people are through—gets $2.50.

There is the room steward, who takes care of your stateroom and who should receive $5 at the end of the voyage.

The stewardess takes care of the ladies, and if she has not done very much for a lady, she receives $2.50; but if the fair passenger has been seasick and has had to be much waited upon, she may give the stewardess $5.

The waiter in the dining room—he is known as your dining room steward—receives a tip of $5 when you eat your last meal.

If a man frequents the smoking room, he gives a fee there also, and if he uses the ship's barber, besides paying for his shave each time, he must give a dollar the last time he sits in the chair.

The word "must" has been used in describing these tips. They are indeed practically compulsory. The servants receive only nominal wages, and the fees are for service rendered. The fees given are the minimum. On the largest and finest ships, often two or three times as much as the amounts mentioned are given, but those suggested are perfectly adequate. Lavish tips are not a mark of Culture but of ostentation.

It is not good form for a lady to permit a man to pay for anything that she desires on board ship, nor, of course, to assume her tips.

Correct Costume for Country Life, Sports, and Travel

Travel by Land.—The more inexperienced the traveller, the more baggage he or she carries and

the greater is the tendency to take as many belongings as can be stuffed into trunks and bags, without stopping to calculate what clothing will really be needed.

A lady of Culture who has travelled often and far declares that all she needs for a coast-to-coast trip is a suit case containing lingerie, a dinner gown, an extra tailored suit, and a soft hat—one that is not hurt by crushing.

Handkerchiefs and toilet articles are tucked into corners, and she always finds space for a tiny electric iron, which saves taking a mass of lingerie.

When settled in the train, she puts the pretty hat she has been wearing into a paper bag, and wears the soft hat taken from her suitcase; and she always looks fresh and well dressed, and has no trouble looking after trunks when she reaches her destination.

Many people lacking Culture think that a train is a place to wear shabby afternoon gowns or threadbare tailored suits; but people of Culture know better and are always quietly and neatly dressed in fresh unspotted clothes, preferably tailored suits of dark colour.

Ocean Travel.—A journey by boat, especially on the great ocean liners, requires more of an outfit than a land journey. Clothing is a matter of very great importance on board ship. One needs about the same number of costumes, or more, that are needed at a house party, for a very large part of the

time is spent in dressing, and the average traveller will make three changes of costumes in a day. But bear in mind that only a single steamer trunk can conveniently go in the ordinary stateroom.

A heavy suit is needed by a gentleman, and he should also include evening dress, since it is the rule that men should change for dinner, although it is not obligatory.

The lady's wardrobe should include several pretty evening gowns, as well as sport clothes for wear on the deck.

Yachting caps are bad form for an ocean journey. Caps and soft hats are worn by the men, and tam-o'-shanters or small hats with thick veils by the women.

Motor Trips.—Tweeds are the correct costume for a trip in a motor.

If it is very warm and the trip is long, both the ladies and gentlemen should wear dust coats to keep from getting the dust of the road.

In cooler weather a seasonable top-coat is necessary.

Ladies usually wear veils and, of course, their hats are small, large hats having no place on a motor tour.

The host generally has plenty of warm robes provided, although the guests should be thoughtful enough to bring such wraps as may be necessary for their individual comfort.

If it is an open car and the journey is long, the

host should carry with him enough goggles to outfit the party.

All superfluous ribbons or streamers should be avoided.

Men should wear small caps and be provided with light overcoats.

A change of costume should be packed in a small suitcase, since there is seldom room for more luggage, but a change of clothing should be carried, since a motor trip is very dusty business, and one must always look fresh and clean.

House Parties.—In planning what clothes to take on a week-end visit, consider the place where you are going, and the taste of your hostess, and the type of entertainment she is likely to offer you. If she is fond of sports, a lady visiting her will need tennis and tramping clothes and golf skirts and shoes, and a few pretty sport clothes, those that, like the fancy beach suits, are designed for beauty rather than for use.

A suitcase and a wardrobe trunk are supposed to be sufficient to contain any clothing you will require at a house party, and you should not take more, unless you propose to make a stay of more than a week. A suit case will usually suffice for a week end.

The hostess generally gives some indication of the nature of the entertainments that she will provide, so that you may know what sport clothes and other costumes you will need.

A lady will probably need at the least three hats, one suitable for a garden party, one for sport, and her travelling hat for ordinary wear. She will need in addition to sport clothes, décolleté gowns for evening wear, and an afternoon frock, and she will wear a tailormade suit of tweeds, on the journey down to the country.

Besides these, she will need stockings and shoes to complete her costumes, and a number of dainty waists, and, perhaps, extra skirts for emergencies.

A man will need a cap, a soft hat, and a straw hat, if it is summer, or a derby, if it is seasonable.

Evening clothes, usually a dinner jacket, are necessary; also white flannels and a suit for golfing or walking. The business suit, of tweeds, in which he travels and a blue serge suit will complete the list. Naturally appropriate footgear, heavy shoes for outdoors, and rubber-soled shoes for tennis, will be needed.

If one is not accustomed to house parties, it is well to bear in mind, that a good part of the day is spent in changing one's clothes, and every one is expected to have plenty of time to devote to the matter of dress.

Obviously, if you are invited to a quiet place in the country, where there will be no round of gaiety, as extensive a wardrobe as has been described may not be absolutely necessary; but it is well to be on the safe side and prepared for every emergency.

Do not forget to take a warm but light wrap with you.

At a Summer Resort.—At a fashionable summer resort much attention is paid to dress. However business life may have forced one to disregard the conventions of dress in the city, it is to be supposed that there is enough leisure time, during a vacation, to permit of frequent changes.

The morning costume of a lady is generally a walking skirt with shirtwaist and coat; custom permits her to discard the latter should the weather be very warm.

A gentleman generally wears either a suit of tweeds or a complete suit of flannels in the morning. He may, however, wear a blue serge coat with white flannel trousers; or the ever serviceable Palm-Beach suit is suitable on a day when the thermometer records unusual heat. Knickerbockers are also quite popular even though one does not play golf.

In the afternoon, should there be a tea, or dancing, the lady changes into a pretty afternoon frock. The gentleman should discard his tweeds, but his flannel suit, or Palm Beach, is still *de rigueur*.

Every one at a fashionable resort is expected to change for dinner. The man must wear evening clothes or a dinner jacket.

The lady may retain her afternoon frock or change to a pretty and becoming evening dress. She should wear décolleté if there is to be a dance.

Garden Party.—Women—Effective afternoon gowns, with gloves, veils, and parasols, which must not be discarded.

Men—In England, and in certain circles in America, frock coat or cut away, with silk hat, grey-striped trousers and gloves. In most circles, flannels or light clothes with straw hats and no gloves is the rule. Both kinds of costume, hence, are often seen at the same garden party.

Canoeing, Sailing, and Boating.—A garden-party costume, such as an afternoon frock, is out of place when canoeing. A lady wears a morning frock, though she may carry a parasol. A bathing suit, or a beach costume, is also in place.

The men wear flannels, and an old-fashioned blazer has its place here, to lend a touch of colour to the scene.

A lady and gentleman may go canoeing without a chaperon.

A chaperon is a necessity for a party that is going sailing. Then are produced any nautical costumes that you may have. A parasol is out of place. The men may take off their coats if they so desire.

If the outing on the water is in a lazy rowboat, the ladies should dress in their best afternoon frocks with large hats and parasols, while the men, who have to do the work of rowing, are allowed to take off their coats.

The man who has white-duck trousers wears them for any form of boating. Flannels will do but the duck is considered more correct.

Golf.—It is usual to wear ordinary morning or afternoon costumes to the links and change at the club house, although ladies from near by usually arrive in sport clothes.

Women—Fairly short sport skirt, cut full, with coat of same material, or as may suit fancy. Golf shoes.

Men—Tweed suit with knickerbockers instead of trousers.

Tennis.—Any sport costume will serve for a lady at tennis, but one of white is to be preferred, although a bright sport skirt will serve, with waist, or light sweater if the air is chill enough.

Men should wear white flannels or duck trousers, and white madras shirt.

Walking.—Rough and serviceable tweeds or sport clothes, are correct for walks in the country.

The Rules of Every Game

To be called a "good sportsman" is one of the highest bits of praise that can be given a man or a woman.

American ladies and gentlemen are "good sportsmen," and are so regarded and respected therefore throughout the world.

People who have the real sporting spirit are usu-

ally those who have courage, determination, and Culture.

And so there has come to be among true gentlemen, and ladies also, since in these days ladies, as well as men go in for sports, what might be called "the rules of the game." These are:

1. Whatever game you may be playing, make sure that you know its rules. Study them until you know them thoroughly. Ignorance is no excuse. And you must not make excuses.
2. You may watch carefully the play of experienced players. Intelligent questions as to why they did something are compliments that flatter if your questions do not show ignorance.
3. It is the worst kind of taste for a beginner to thrust himself forward and criticise the play of others. Advice must be given only when it is asked, and not then unless you are certain that it is good.
4. Bend all your energy to winning by fair means. Never allow yourself to be guilty of anything that is unfair. Take no advantage of another's ignorance.
5. Play for the glory of your side or team. Don't try to outshine your partner.
6. You must not play merely to win: you must play for the game itself.
7. Don't find fault with the decision of the referee. It is not only bad taste but is useless.

8. Everybody admires a cheerful loser. If you meet with defeat, be cheerful about it. This will prove you a true sportsman. You played not to win, but because you wanted to play the game.
9. Always keep control of your temper. The gentleman or woman of Culture never loses temper however trying things may be. Don't show or feel resentment against the winner.
10. The generous winner is admired. The loser who makes excuses, is despised. Don't crow and don't try to find alibis. If you deserve praise, others will give it to you. Don't praise yourself. If luck was against you, let others say so.
11. When a man plays against a woman, he should give her every advantage and graciously yield any point in dispute.
12. A woman should recognise a man's superior strength, and accept or ask a handicap. Not to do so is an offense to his vanity.
13. A true sportsman will not expect too much concession, but will do his part in the sport to the best of his or her ability. A woman should not always be taking advantage of her sex to ask favours. If granted, she should be slow in accepting them.
14. A woman should play her part as a woman in an outdoor sport, and should not attempt to act that of a man.

Unwritten Rules of Golf

There are certain unwritten rules for the man or woman who plays golf. They are of great force and must be obeyed or else betray a want of Culture. These rules are:

1. A single player has no standing, but must always give way to a properly constituted match.
2. No player, caddie, or onlooker, should move or talk during a stroke.
3. No player should play from the tee until those in front have played their second strokes and are out of range, nor play up to the putting green, until those in front have holed out and moved away.
4. The player who has the honour from the tee, should be allowed to play before his opponent tees his ball.
5. Players who have holed out should not try their putts over again when other players are following them.
6. Players looking for a lost ball must allow other matches coming up to pass them.
7. On request being made, a three-ball match must allow a twosome or foursome to pass.
8. If a match fail to keep its place on the green and lose in distance one clear hole on those in front, it may be passed on request being made.

9. Turf cut or displaced by a stroke should be at once replaced.
10. A player must not offer to discontinue or postpone a match because of bad weather or other cause, unless he should be an almost certain winner.

On the Tennis Court

Bear in mind that tennis is essentially the sport of ladies and gentlemen. Clean flannels or ducks are always worn. An immaculate costume is a tradition of the game, and anything else is regarded with disfavour.

Play hard, play fair, and play to win. The tradition of tennis forbids any "stalling."

The fact that in tennis there is always a personal conflict with your opponent, who may run up to the net and spoil your best shots, makes for a supreme test of Culture, and you must not show temper or dissatisfaction with the chances of the game.

The "thank you" for stray balls is the keynote of tennis. Say it as an appeal, as well as an acknowledgment. Return stray balls quickly and good naturedly. Thank the umpire when a match is finished.

In a match always accept the umpire's, or linesman's decision and remember that bad calls in a match will even up, and you gain nothing with the gallery by a grouch.

Be back on the court promptly after the ten minutes' rest following the third "set" of a match.

When not playing a match play on the calls, "in" or "out," of your opponent without argument, and give him the "edge" when you call.

Do not hit the ball when the service is a fault, as it annoys your opponent.

It is unfair to hurry your service so as to serve before your opponent is ready.

Your opponent, not you, should call a ball that you have hit "in" or "out."

The gallery at a tennis match must observe certain conventions, always remembering that moving about disconcerts the players and that there should be no applause during a rally.

CHAPTER XVIII

PEOPLE OF CULTURE AS MEMBERS OF CLUBS AND OTHER SOCIAL ORGANISATIONS

The Value of Membership in Clubs

THE earliest organisations of people were of those bound by kinship, much as is true to-day of the social cliques that rule in nearly every well-established community, and which, calling themselves "society," often pretend a monopoly of Culture and jealously look askance at those who seek entry by any other means than inter-marriage.

Such association has never contented those who weary of the monotony of companions ever the same. Charles Lamb expressed the thought of these when he said, "We gain nothing by being in company with such as ourselves; we encourage one another in mediocrity." The most human of men, and one of the most Cultured, Lamb was a looker-on at the life that was everywhere around him, and to this we owe those delightful essays that are so universally charming to literary people. This same desire for new faces has been the cause of clubs, which are defined by the dictionary as "associations

of people not united by kinship." To-day the desire for such association is so strong that more than a fifth of the men and nearly a tenth of the women of America belong to some kind of club, lodge, or other association, that has social intercourse and exchanging of ideas as its actual reason for existence.

Membership in such organisations is of the greatest value. To know men you must look into their faces, hear their words and observe their actions. Not only do you come in contact with new people and new ideas, but worth-while acquaintances are made, which lead to lasting friendships. Those who seek social or political advantage, find membership in clubs invaluable in attaining their ambitions. Wealth and position are not alone necessary to make friends among the others in your group; for you will generally find proof that John D. Rockefeller was right when he said: "The very rich are like the rest of us!"

From Franklin to Roosevelt, all of our strong social and political leaders have been good "mixers" in every circle in which they have been thrown. Franklin believed that to know human nature is the climax of all knowledge, and Roosevelt quoted to his friends, "He who never mixes with the crowd knows nothing," a maxim of Cervantes, the author of "Don Quixote," one of "T. R.'s" favourite novels.

The proper study of mankind then being man, the

best place to study him is in the club or lodge room, where quick appraisement is made of the faults and qualities of new members, and where can be had that amicable collision which Lord Shaftesbury said, "rubs off and smooths the rough corners."

Every club member wants his sons to join a club, and every Mason wishes his son to be a Mason, well knowing the broadening influence it will have on the young man and that it is a cure for both shyness and conceit. To gain such contact with people, is the real reason that most young men and women are sent to college and encouraged by their parents to join the fraternities, or sororities, that make for intimate companionship.

The Fraternal Organisations

There is no lack of clubs or associations to suit almost any taste. Each town has commercial, trade and labour organisations, literary, artistic, and scientific societies, social clubs and lodges of fraternal societies.

Fraternal societies usually combine mutual aid with social pleasure. Associations for the promotion of art and music, sometimes have only such purpose; social clubs sometimes become active political organisations; but in general the object of all these organisations is personal Culture and enjoyment.

Fraternal associations have lodges everywhere, and the right kind of person has no trouble in joining. The Masons have 16,000 lodges in America

with over two million members; there are even more Odd Fellows. The Knights of Columbus, which is not an oath-bound organisation, has nearly a million in its ranks; and there are 700,000 Elks.

Membership in these and other societies proves to be the quickest way to make an acquaintance in a new neighbourhood, and one can pick and choose in accordance with his own ideas and those of others. The propinquity furnishes opportunity for friendships, and membership in any such organisation gives the best possible elementary lessons in the cure of shyness, awkwardness, and self-consciousness. Those who have something to say will find that they are listened to, while that too high opinion of oneself, which Lord Byron said is generally due to solitude, will be refined into serviceable condition.

Select or leave alone those of your fellow members in a club, lodge, or other organisation, as you would choose or pick friends anywhere. If you possess any quality of value, it will be quickly discovered. Indeed, it is better to let it be found out by others. Affectation of a quality you have not will call attention to your not having it. Remember that very often that of which a man boasts is the thing in which he is weak; he is merely whistling to keep up his courage. If you have any quality that will appeal to others, display it on proper occasion and you will gain appreciation. When you join a lodge you realise that every member has gone

through the same initiation as yourself and, however prominent or influential one may have later become, it has been after going through the same sort of experience through which you are going.

Do not hide your light under a bushel. Join a club to let it shine. It is in the power of developed Culture to break down caste, but it must have an opportunity for expression.

The observations that have been made in the foregoing, apply to women as well as to men. There are lodges of national sisterhoods, membership in which can teach women the art of mixing, and afford opportunity for practice. The same principles of conduct must be used by a woman as by a man. Many of the business organisations are open to women as well as to men. In addition to these, there are the women's clubs and the church societies, which will be discussed later in this chapter. Every bit of the instruction given in this chapter applies to one sex as much as to another in these days when men and women meet so often on an equal social or business footing in every phase of life.

The Early Clubs

The earliest organisations resembling our clubs, at the dawn of modern Europe, were the guilds. Among the Anglo-Saxons were "frithgilds": associations of freemen for mutual aid. Then came guilds of traders in a single industry, which were

followed naturally by organisations of the craftsmen. Before long the craft guilds became themselves subdivided, the journeymen setting up guilds to contest the question of hours and wages with their masters, thus becoming the forerunners of the modern trade unions.

The club of the modern type is said to have had its real origin in men desiring to get away from the other sex and enjoy themselves alone. The attitude toward women that was almost universal until very recently is expressed by Thomas Moore, Ireland's national poet, in verses referring to a legend for which he gives the Rabbis as authority:

The Old Adam was fashioned, the first of his kind,
With a tale like a monkey, full yard and a span,
And when nature cut off his appendage behind
Why then woman was made with the tail of the man.

. . . . . .

Every husband remembers the original plan
And knowing his wife is no more than his tail,
Why, he leaves her behind him—as much as he can.

The first club in England of the type of the modern social club was really for some such purpose. It was an outgrowth of the Mermaid Tavern and was known as the Mermaid Club. It was formed by Sir Walter Raleigh, who was the greatest courtier of his day (if not of all time)—you remember how he laid his cloak in the mud to protect

Queen Elizabeth's feet. But Raleigh liked at times to get away from women and enjoy the society of men. Shakespeare, Bacon, Ben Jonson, Beaumont, Fletcher, and all of the clever men of the day united with him. Raleigh, in fact, led a double life, spending the day at Court and the night at the Mermaid, which custom he continued until the jealous queen found he had an affair with one of her maids of honour and imprisoned him and the lady in the Tower of London.

The first of the modern social clubs in New York was the Union, which was founded in 1836 along the lines of the English clubs, and now occupies the fine building at the corner of Fifth Avenue and Fifty-first Street, across whose sacred threshold no lady may pass.

The prejudice against women at men's clubs is being beaten down very slowly. While the wives of members of some clubs come and go as freely as they wish, yet there are many clubs which women may not enter.

In the great cities a man may have a room at a club and stay there as in a hermitage; and its being a centre for games, amusements and gossip, it has naturally never been very popular with the sex that has been kept outside.

Joining a Club

The modern club may indeed be a very exclusive affair. Even when a member is in a club, he may

be as much alone as he wishes. One of its comforts is the rooms where one may withdraw to be undisturbed and perhaps take a nap, since both society and solitude are reasons for its existence. In one well-known club there is the sign: "And whether there be tongues they shall cease"—which is from the Bible, as of course you know.

Taking New York, for instance, you will find that there are some 300 clubs, with regularly rented headquarters, ranging from palaces to a few small rooms. In all of them there is the same formality, for the weeding-out of undesirables. To join a social club you must first find some one to propose you for membership, and, in most of them, also to second you. These endorsers must be very well acquainted with you; for should it develop later that you are not desirable, they will be held responsible. In the more important clubs your name then goes on the "waiting list." In some clubs this means that it will be two, three, or four years, perhaps more, before your name is voted upon; and when voted upon, it may be laid aside temporarily without a decision.

In all clubs, members are elected either by a vote of the whole membership or by a committee. All names are posted, and if any serious objection is made the candidate is blackballed. The actual black balls are used in some clubs and secret societies, where the voting is done by means of little white and black balls. Some clubs and lodges are

so strict that a single black ball is sufficient to prevent membership.

On this account, it is well to find out from the person whom you ask to propose you for membership whether you have a reasonable chance of being elected to membership. There may be unwritten rules regarding membership that may interfere, and you can tell very well from the manner in which the man answers your query whether you would be eligible or how long you would have to wait before being voted upon. No one cares to be refused admission into any club, and so any such chance should be avoided. In the case of the vast majority of lodges and clubs, any person of good repute who is vouched for will have his regular turn in balloting. Never should any one hesitate because a membership waiting list is very long. It is always possible to withdraw your name if you change your mind or your residence.

Various Types of Clubs

The social club that has a building, or a floor, generally includes dining, smoking, reading, billiard, and reception rooms. These are regarded as the least that are necessary for a real club. Until a few years ago, rooms for card playing were essential. These are not so necessary now. Gambling, at least openly, is frowned upon in most clubs in America and England, and in many it is absolutely forbidden. On the continent of Europe gambling is

almost universal at clubs, it being indeed the main support of many, as was the case in America up to about the beginning of the twentieth century.

Many of the largest and most important clubs are formed along class lines of some sort. Typical of these are the athletic clubs which now exist in almost every city. The New York Athletic Club has 6,700 members and a long waiting list and there are a dozen more athletic clubs in New York. Being "athletic" clubs such organisations have gymnasiums and a swimming pool. A good substitute for an athletic club while on a waiting list is the Y. M. C. A. The membership is unlimited. There are swimming tanks and gymnasiums even in the smaller towns; generally a good reading room; often classes for study. At a Y. M. C. A. the one who desires ultimately to become a member of what is called a "good club"—that is to say, one that many people are eager to join—can get a very good training in the elementary principles of club life.

The University club is one of the most important in all of the larger cities. Eligibility to this is conditioned on graduation from a specified list of colleges and universities. All colleges and universities are not alike. There are many colleges in America that do not give as thorough an education as the high school in a big city, and of course many of the colleges for law, medicine, or dentistry, are very far from giving the all-round Culture that a university education implies. The University

clubs are not snobbish: they merely are class clubs. The New York University Club, the first ambitious one in the country, was founded in 1865 and has 4,000 members.

Similar clubs for women who are college graduates are known as College clubs. Nearly all of the large cities have them now, since the number of women attending college has increased.

Some of the graduates of certain colleges have clubs of their own, such as the Harvard and the Yale of New York, each of which has about 5,000 members, and the Columbia with more than 2,000.

A very good club that in most towns and cities is easy to join and yet brings one in contact with the right sort of people is the Automobile club. There are many of these, and some of them have all the facilities of the social clubs and are much frequented.

Many professional men, such as writers, artists, physicians, lawyers, bankers, clergymen, engineers, and actors, have clubs of their own. A membership in either the Players, Lambs, Green Room, or Friars, for instance, is open only to actors or to those who have direct connection with the theatre. Really the number of specialised clubs, such as advertising, yacht, publishers, and so on, is limited. These are all for people who like to talk shop and gossip, as well as to exchange ideas about their businesses.

More widespread are the Rotary and Kiwanis clubs, which embrace only a single person from each trade and profession in the cities or towns where they are established. They are luncheon clubs as well as business clubs, and meet on a certain day of the week for luncheon. In many towns these clubs are of very great importance, and like the Chambers of Commerce, or Boards of Trade, very influential factors in the business and civic life of their communities. A membership is greatly coveted, and opens opportunity for the forming of friendships among entirely different classes of people.

Dining clubs, as such, are by no means as numerous as they were. The first club of importance of this nature was the Clover Club of Philadelphia, which, under the twelve years presidency of Major Moses P. Handy, originated the type of dinner for which the Gridiron Club in Washington, consisting of Washington correspondents of great newspapers, is now famous. Such clubs depend almost entirely upon the wit of a few members, since the desired sort of people will not attend dinners unless they are certain to be diverted.

Guests at Clubs

Variations in the rules concerning guests at these various classes of clubs are very great. At some of the clubs people who live in the city may not be guests, or if admitted can come only at long inter-

vals. Such is the case with those clubs that make the most pretension of exclusiveness, of the type of the Knickerbocker in New York, or the Chicago Club. The hospitality that may be extended to visiting friends from other cities cannot be granted even to a brother in the same city, so he actually has no advantage over a wife or sister.

Non-residents who know members of even the best clubs find no difficulty in obtaining cards. Such cards usually contain a memorandum of the time for which the privileges of the club are extended.

Guests at a club are under unusual necessity to observe all of the rules, whether written or unwritten, with the utmost meticulousness. It is the custom for them to refrain from speaking to any of the members, without first being spoken to. In fact, in some clubs there is an unwritten rule that no member shall speak to any one without an introduction. This rule may be broken by old members of long standing, who frequently take occasion to make welcome a newcomer who seems to be ill at ease.

There are a very great number of customs in vogue at the best clubs, and some of these are given for your information. While at many clubs all of these customs are not observed, yet for either a new member or a guest, it is best to err on the side of being over careful in obeying them. (See the exemplifications at the end of this chapter.

Conduct of Members

While a club is a man's home he shares that home with a great many people, and the habits or prejudices of all of the others must be taken into consideration. If not, he may lay himself open to some such experience as befell a new member of one of the Washington clubs. The story as told relates that a new member, who had shown himself rather obnoxious and pushing, approached the secretary of the club, "I want your advice, sir," he said. "I have been deliberately insulted by one of the members. I was sitting in the smoking room when Colonel —— came up to me and said, without preamble: 'Sir I will give you $500 if you will resign your membership in this club.' Now what ought I to do in the matter?" The secretary looked relieved and replied: "It is perfectly obvious, sir. You should hold out for a better offer." This story is probably apocryphal, but every club member knows persons who have shown themselves so disregardful of all the rules of Culture as to make many people desire to make a similar offer.

Nowhere more than at a club do the ordinary rules of Culture apply; for instance, the respect due to age is insisted upon by the older members and failure to render it meets with resentment. The older members of a club usually have their favourite nooks and chairs, which are respected as their particular property. The new members quickly avoid

crowding the habitués out of them, and rise and move away unostentatiously, if the customary occupant approaches. The guest who has had experience in club life understands this foible, and when any member looks at him, as if he wondered why a stranger was in his chair, he either gets up, or says: "Beg pardon, but am I occupying your chair?" Such a remark always creates a favourable impression, and the older man immediately knows that the stranger is a man of good breeding.

In a club you may be as select in your choice of companions as anywhere else. Many clubs contain little coteries that meet together for gossip. Sometimes this goes so far that there are clubs within clubs, two or three rooms being rented by a group for its exclusive use, as would be the case if a man were lodging at a club. When there are such coteries, a gentleman of Culture does not attempt to force himself into them, and if a man were boorish enough to do so he would be rebuffed politely but effectually.

Unwritten rule in clubs forbids discussion of religion or politics. Unfortunately this is not always well observed. It is said that many very acrimonious disputations take place at the lawyers' clubs, they continuing their business habits within the club walls. Even they should try to avoid getting into an argument. As one of the Chief Justices of the Supreme Court said: "Except in a courtroom an argument gets you into nothing but trouble."

Selecting Companions in Clubs

In your choice of companions, in a club or lodge room, you should not only apply the rules given in Chapters VI and VII, but you should use the information you have gained in the tenth chapter for your conversation. The matter of listening is specially important. Remember that when listening to a story, or when something is explained to us in which we are not interested, it is a mark of politeness to concentrate on what we are told, so that the speaker may not feel that his remarks are addressed to the empty air. There are innumerable bores in almost every club; it is best to avoid allowing them to begin to talk to you. You can always get up and move off with an "excuse me, I have to run," and then move to another room.

Beware of constantly belittling people, saying nasty things about them, alluding to their defects, or making insinuations. Almost always such remarks are repeated and often have led to feuds so bitter that boards of governors have been compelled to settle them. You will find that Thackeray was right when he said, "A friendly heart has plenty of friends." But avoid knaves and fools, having as little contact with them as possible, for, as Lord Chesterfield said, "After their friendship, there is nothing so dangerous as to have them for enemies."

In every club there are members who lead an involuntary life of isolation. Often it is a member

of long standing, who has been found impossible and shunned. The man abandoned by his friends, one after another, will acquire a reputation of being hard to please, changeable, ungrateful, and unsociable.

After all, the best of club friends are those whose companionship we can enjoy in silence. Those who are well acquainted know the joys of silence in another's presence, and when to be silent as well as when to talk. It is not necessary to talk because you are sitting near one in a club. There is more danger of talking too much than there is of talking too little. One well-known gentleman who uses his club as a retreat for silence as well as a means of freedom from the world's cares, asserts that, since we have deaf-and-dumb asylums where unfortunates are taught how to talk, we should also have a few loquacity asylums, where bores could be sent to be cured of talking.

Avoid companionship that gives such ease that one can give himself over with perfect abandon to slovenly thought and speech or rude behaviour. The ease that comes from the feeling that there is no need of holding ourselves up to a high standard of decorum is a real harm to our expression of Culture.

Conduct of Women Guests

Women are admitted either always, or on certain days and at certain times, to many clubs. This is

regarded as a great concession by the man. The lady who visits a man's club should realise that she is there on sufferance. Among many savage people, women invading men's clubs are killed; and there are some men in every club who are so near savagery themselves that they would follow the savage custom. A woman should respect this attitude of the misogynists and do nothing that might make the men regret the privileges that they have accorded her.

Naturally, a lady conducts herself with the greatest circumspection and occupies only those rooms that are assigned to her sex or for "mixed conversation," as that between men and women is called. She conducts herself just as she would in any public place, and in accordance with the rules given in Chapter XII. A lady does not smoke unless the rules permit her to do so. In nearly all men's clubs it is regarded as very bad form for ladies to smoke within the sacred precincts. It was not until 1921 that the New York Athletic Club, one of the most liberal of the fine clubs, passed a rule permitting women to smoke within its walls.

Mixed Clubs

Mixed clubs flourished in England in 1895, about the time when George Bernard Shaw wrote his "Philanderer," a play which was largely a burlesque of "cock-and-hen" clubs—as Charteris, one of his characters, called them. To gain admission to

the club mentioned in his play, "every candidate for membership must be nominated by a man and a woman, who both guarantee that the candidate, if female, is not womanly, and if male, is not manly." In the mixed clubs, every room was open to members, men and women alike, while they met on terms of equality and without betraying any consideration for sex.

American women made some attempts to organise such mixed clubs about 1900, without much success, and even in England the craze died out.

As it is now, women have access to practically all of the athletic and country clubs of which their husbands or fathers or brothers are members and sign checks but do not pay them and do not have the burden of paying dues. They may even have guests of their own and sometimes may issue guest cards. But there is always a smoking room to which the crusty bachelors may retire. There must be, as one of the last mentioned class said, a place where a man can swear since "he can't swear at another man, or anything, with a woman around."

While the mixed clubs of the days of militant feminism have largely disappeared, there are many that exist nowadays for definite purposes. They are more like the first mixed club, which was founded in 1770, when a new assembly meeting was set up at Boodle's—a popular men's club. It consisted of ladies as well as men, and the idea originated

with Miss Lloyd, the Countess of Pembroke's companion. This coterie became so exclusive that in the first few weeks, the Duchess of Bedford and Lord March were blackballed. Its members were persons of as much leisure as rank. They met in the morning for talk and gossip, dined at the club in the afternoon, took supper together about 11 P. M. and played "loo" until the small hours. It was called the Savoir Vivre Club. There are indeed to-day coteries in the country along the Hudson and on Long Island that see as much of each other. Our nearest approach to clubs of this nature is found in some of the tennis and country clubs.

More generally, the mixed clubs are of the type of the Wayfarers clubs in several cities, which are dining clubs to which both men and women may belong, each paying their own dues. They have for their main purpose the entertaining of travellers. The extension of these clubs to the smaller cities, would probably fill a long-felt want, give organised relief to monotony, and prevent monopolisation of distinguished guests by ambitious hostesses.

Women's Clubs

Women's clubs of many characters are now nearly universal in America. Nearly every town of any size boasts at least one, with its clubhouse. The requirements in nearly all of these clubs are such as

may be fulfiled by any woman of intelligence and good repute, and the dues are generally very small. Usually there is no limit to the membership and, since the dues are the principal source of revenue, there is a keen desire to have as many members as possible. "Of all, by all, and for all," is the motto formally adopted by many.

Our women's clubs are properly regarded as having had their origin in the sewing circles and mothers' meetings which have been a feature of American life until this generation, and which have been prevalent here for as long a time as since the organisation of the first women's club in England, the Turf Club, which was formed by titled Englishwomen who were devotees of horse-racing. The sewing circles made clothing for the poor in their neighbourhood or for distribution by missionaries. While undoubtedly tea and gossip were incidental, they did much good work, and few were of the type satirised by Dickens, who described Mrs. Jellyby and her fellow members as making pocket handkerchiefs to send to the savages of Boorioboola Gah, on the left bank of the River Niger. The mothers' meetings were for the purpose of exchanging information as to the proper care of babies—a matter that had been thought outside the scope of science a generation ago.

Directly as an outgrowth of the mothers' meetings came the desire to study things outside of the

home. With the widening sphere of women and their admission to higher education, came a desire for those who had not such training, to supplement their early education by acquaintance with the thought of the new day. It seemed that such study could best be carried on co-operatively, and each woman felt that she had moral support in her attempt to become what was then regarded as a "blue-stocking."

The Influence of Women's Clubs

These study clubs, of every kind, have been a great factor in the broadening of the sphere of women, both in general and in particular. They now exist in every town, large or small, and increase in number with the size of the towns, until there are actually hundreds of them in the very large cities. Students of modern social forces are agreed that there has been no factor so great in the development of Culture in America.

Now that these study clubs are so well established, it will not be indiscreet to tell the hitherto unpublished story of the real origin of one of the earliest, and now one of the best known of to-day. A woman distinguished as a novelist, one of our most famous, was much distressed at finding that the most important ladies in her home city were at daggers' points. The town was torn with feuds, originating in gossip. As a remedy she organised a women's

club. She herself read papers, mapped out a course of study, and at her invitation several very prominent men and women visited the town and talked before the new club. The ladies were delighted with the novelty and, just as every one is who begins the study of any phase of Culture, they were enchanted by the new vistas opening before them. In a few months there was a cessation of the gossip that had arisen only because there were no outside interests discernible. Now this particular club is one of the best known in America, and probably no one in the town knows its real origin.

Several other clubs have grown from that one; including a travel club that visits a different country every few months by means of Perry pictures and books. A music club was formed that has encouraged the development of music and is responsible for much of the intelligent understanding with which the local concerts are heard. The original club members are for the most part members of a club that mingles literature and civic betterment, studying seriously various great authors in turn, and seeing also that the streets are lighted and that the schools are well managed.

In this range are covered most of the activities of the women's clubs. Village improvement societies abound throughout the nation. The influence of women's clubs brought the ballot to women, and the training they gave their members made them ready for it.

Conduct of Women in Their Clubs

One of the first essentials of correct conduct in a women's club, as in any other, is to put aside petty jealousies. The motto, "Of all, by all, and for all," which we have mentioned, must be observed. No one likes or trusts a person who says mean things either to one's face or behind her back.

A woman will find that it pays to show deference to ladies who are much older than she is. They appreciate little courtesies, and the investment of time and politeness is small and is almost certain to be largely repaid. Much of the bread thus cast upon the waters will, as the Bible says, return after many days.

There are no social obligations upon women outside the club-rooms because of membership in the same club. When members who are unacquainted outside the club meet each other they should bow or exchange other signs of recognition. They do not visit each other's homes except upon invitation. The older lady, or the one who has lived longest in the community, is expected to extend the invitations. Outside the club the general rules given in the eleventh chapter will apply in regard to calls. Yet obviously one lady may call upon a fellow member on what is strictly a club matter, and must be received; the caller must make it plain that the visit is on club business and not social. It is for the hostess to decide whether to invite the caller to have tea, and

whether the acquaintance shall be put upon a social basis. Undoubtedly it is true that many club friendships, between women as well as between men, have arisen through conversations in the clubroom that have revealed similarity in tastes. Many a woman, hitherto beyond the charmed circle of the dominating social coterie, has gained admission because of her expression of Culture as revealed at the club.

When at the club any member is permitted to speak to any other, but must not engage her in conversation except upon a club matter unless their acquaintance extends beyond the confines of the club. When a lady enters a club it is customary for her to bow and smile to her fellow members, but she need not speak to them unless she has something to say. There is no need to say any formal good-bye or to give any other sign on leaving.

Since some of the women's clubs now have ample room for the purpose, it has become quite customary for professional ladies to have men visit them there. It forms a convenient place for the discussion of business. A lady may ask a man to have tea, and must of course sign the check, since, being a guest, he cannot pay for anything himself, and would show rudeness or ignorance, if he were to offer to do so. The man wears business clothes on such a visit.

When a man calls on a lady at her club, she is

under no obligation to introduce him to any of the members.

You will understand, of course, that the rule which has just been given applies merely to calls at a clubhouse. Obviously, at a club entertainment, the rules that would be followed at any reception must be observed, and the man must be introduced to several of the ladies present—as, for instance, after a lecture.

The Church Societies

Important among the factors in the social life of America are the church societies. In Chapter VII of this work, it was pointed out how important these may be as aids to making the right sort of acquaintances. The religious population of the United States is organised into a bewildering number of associations. There are the societies of the Catholic Church, the missionary societies, the Christian Endeavour, the Epworth League, the Young People's Baptist Union, and other Protestant Societies. Since the founding of the first missionary society in New England, in 1649, to convert the Indians of North America, over one hundred societies have been organised by the Protestants. Aside from these there are the Young Men's Christian Association, the Young Women's Christian Association, and the Young Men's Hebrew Association.

Miss Elizabeth McCracken asked a woman in a small town about her next-door neighbour and got the reply. "I don't know her very well. We go to different churches." A small town thus contains as many social groups as there are churches. Yet the general clubs form a way for every woman to know everybody.

A woman after only a few months in a good-sized town wrote: "I know all the ladies. I belong to the Women's Club, Women's City Improvement Society, and the Ladies' Guild of my church. Every worth-while woman belongs to one of the three." This affords a social opportunity that no woman should neglect.

Club Dances

From time to time lodges, whether of men or of women, give entertainments. These may take the form of dances, card parties, or banquets. Under any circumstances there is usually a reception. There must be a reception committee which takes the part of the hostess, and the others in the receiving line, as described in Chapter XIV. You cannot make a mistake by following these directions for although the formalities described in that chapter may not be required in detail, yet the observance of the formal rules of correct conduct is always a proof of Culture. The people who make the greatest impression upon others present always behave at any lodge reception as if they were at the most fashion-

able reception on Fifth Avenue. Politicians know well the value of this. People of Culture do not relax under such circumstances but, for their own satisfaction as well as in order to be polite to others, they always put their best foot foremost.

A member at club or lodge entertainments presents his friends to the reception committee, and its members do all in their power to make every visitor feel at home. If you bring guests to any kind of social entertainment, you must see that they meet a number of your friends.

A dance given by an association may be called a ball. If it is merely a dance, the form of procedure described in Chapter XIV should be followed; but the more elaborate affairs are termed balls. Such is the name given to large dances given by organisations of men. The invitations by men "request the honour of your presence," instead of "the pleasure."

At the big balls, such as those given by the classes at colleges, or the assembly and charity balls, and other imposing functions, "cutting in" is not tolerated. Dance programs are still used generally, and the lady gives her escort the first chance to select a reasonable number of dances. When there are "extras" these sometimes permit of "cutting in," but this is called "splitting," and is authorised before the beginning of the dance. A girl is generally chaperoned at a very big and fashionable ball, although this is no longer a necessity if she and her family can rely on her escort to serve that function.

The grand march, although now almost obsolete at dances, often inaugurates the ball given by an association. In such case the head of the club or organisation that is giving it leads with some matron of social distinction. Following them come the committees and the patronesses, and then such guests as wish to take part. The ball is then opened and the general dancing begins.

Supper at a ball is always served in another room, and the men arrange for partners in advance although it is obligatory upon a gentleman to ask the lady whom he has escorted for permission to take her to supper. Should he have two or more ladies in charge, he must see that they are all provided with escorts.

Club Banquets

A favourite entertainment by associations is the banquet. This is an annual event with many organisations, generally marking the beginning of a new year in its history or the anniversary of some noteworthy event.

While a ball is more formal than a dance, a banquet is less formal than a dinner because of the mixed class of people who attend. Most banquets have only men present, and they should of course wear either the dinner jacket or the swallowtail coat. Frequently there will be present men in ordinary dark suits, but a gentleman should dress correctly.

The arrangements for the banquet are in the hands of a committee of the organisation; but this committee, if wise, generally makes an arrangement with the maître d'hôtel, and after agreeing on the price, leaves arrangements in his hands, of course examining carefully the menu that he submits. It is also well to bear in mind that it is customary to add 25 per cent. to the bill as tips for the waiters, this seemingly large percentage being customary and after all rather small pay for a whole evening's work on their part.

After-Dinner Speaking

An essential part of a banquet is the after-dinner speech. It is quite usual to say that this has gone out of fashion, but it is not the fact, and probably never will be.

After-dinner speeches are made when the coffee and cigars are served. Then, while the process of digestion is in progress, come either addresses or extemporaneous speeches, that are in the nature of conversation addressed to every one present. Kipling, in one of his poems has the line, "Speech is best when the belly is fed."

At formal banquets there is generally a chairman or toast-master. If you are chairman you will arise and knock for order, either by striking the palms of your hands together or with a gavel. You then state the occasion of the banquet in as few words

as possible. If there are several speakers, you make a few remarks introducing each one. These you make as briefly and felicitously as possible, alluding to the speaker in such a way as will impress the audience and please the one who is to make the address.

If you are the speaker, you must follow a certain order in your address. You should learn to make a speech, as you cannot tell when you may be called upon to make one. It is customary for the new head of any organisation to deliver a few remarks on his inauguration into office. Such a speech would naturally tell of the pleasure that you feel at having the honour. You will say that you appreciate the responsibility, say a few words commendatory of your predecessor, and commend his work, stretching a point if necessary. Then you declare that you will make the best possible effort to advance the interests of the organisation; in this you desire the help of every one present. Your close, or "hortatory ending," as it is technically called, would be an appeal to every man there to help you make good in the high post to which you have been chosen.

Such an address as this contains all the elements of a speech. It necessarily must be prepared in advance. Extemporaneous speeches, in the strict sense of the word, are seldom made at banquets; a man would be stupid if he neglected to prepare himself for the occasion, and no successful person with a

reputation as an extemporaneous speaker is stupid. Of course, the words of the previous speaker, or things that may occur to you on the spot, may be better than what you had planned to say. But you must be ready for the emergency and not be caught unprepared. Such famous after-dinner speakers as Choate, Depew, Lowell, Butler, Ford, Reed, and indeed all others, prepared the outline of their speeches well in advance, and knew what they were going to say and the stories they were going to tell.

James Russell Lowell, one of our greatest after-dinner speakers, as well as a splendid poet, always said that the post-prandial speech should be extemporaneous. The best speech he ever made was at a dinner in London to Sir Henry Irving, on the eve of the latter's departure for America. As the guests were leaving, one told Lowell how delighted he was with what the poet had said and the way in which he had said it. Lowell smiled kindly and then answered, "I am growing old. My memory is not what it was. I left out too many of the best things I had planned to say." Thus he frankly admitted that his extemporaneous speeches were carefully prepared. Lowell's speech on that occasion is among our exemplifications.

The Outlines of a Speech

The rough outline of any speech must follow certain essential lines. There must be unity, sequence,

clearness, force, elegance, and appeal. Most important of all there must be a beginning and an ending—each of which is equally important.

Unity means that the speaker must stick to his subject, and that digressions must be made only to aid in impressing the main idea.

Sequence means the logical arrangement of the facts or argument, so that the theme may be easily followed.

Clearness means that the words used, as well as the subject, must be such as are suited to the time and place, and that the manner of presentation must be suited to your audience, so that they have a clear idea of what you are saying.

Force means that there must be light and shade in delivery. The strong points must be emphasised, and the speech must not be entirely in one tone of voice. It must express your personality and must have enthusiasm that reveals that you are sincere and in earnest as to what you say.

Elegance of diction distinguishes the really splendid speaker; there must be a good choice of words. Some years ago a very clever speaker, who was at times slipshod in his grammar, made an impassioned speech on a certain matter. His audience was about ready to burst into applause, when he ended with "Remember all things come to *he* who waits." The ungrammatical slip checked the applause; unintentionally the people at the banquet burst into laugh-

ter and the whole effect of the speech was lost.

Appeal means that the address must be such that it will appeal to your audience: to their reason, their understanding, their sympathy, and their type of humour.

A very good example of a short speech that answers these requirements is published as one of the exemplifications to this chapter. You are advised to study it closely, and observe how Hugh Chalmers brings home the points that he wishes to make. The fact that it contains very good advice that will be of value to you, and that it interests you, should not content you. You must study it carefully, and analyse its construction in connection with the advice that you have just been given in this chapter.

Rules for the Preparation of Speeches

The introduction is perhaps the most difficult thing for the novice.

When preparing notes for your speech you should observe these rules:

First, that it be easy and natural, arising from the subject itself.

Second, that it be expressed with unusual accuracy and care, as your opening words are those which will usually bring a quick decision by your auditors as to whether they are going to like your speech or not.

Third, that it have an air of modesty that preju-

dices people in your favour—but take care not to overdo this so that it seems the false modesty that every one resents.

Fourth, it must be calm and moderate, your vehemence being served for your close.

Fifth, that you do not anticipate any of the arguments that you present, so that they will not be discounted in advance of their proper revealment.

Avoid indistinctness, unpleasant mannerisms, and colloquialisms and use no forced gestures, but do not restrain yourself when you feel that you are being carried away by your subject.

While the general advice that has been given in the foregoing, is specially intended for set addresses at a banquet, yet in a measure it also applies to the lighter after-dinner speeches. The same care is necessary in their preparation. You should be ready to be called upon unexpectedly. If you rise in response to a request, you should talk not more than five or ten minutes, and preferably on a light subject.

Remember that to be agreeable it is not necessary to be humourous, and humour is very dismal when it is attempted by any one to whom it is unsuited. Any local or general topic of interest to those present is appropriate. The chief thing in such speeches is to know what not to say. Remember that it is, as has been said, only conversation addressed to every one present. Hence care must be taken that you wound no one's feelings. It is very important

to know what to leave unsaid. What Lowell said of writing, "The art consists of knowing what to leave in the inkpot," is equally true of speaking.

One general idea clearly stated, and one story well told, is what the ideal five- or ten-minute speech should consist of, and upon such a foundation rests the fame of many an after-dinner speaker. If you go to a dinner with the idea and the story, and know how to present the one so as to awaken interest, and to tell the other so that its point will be appreciated, you yourself will quickly gain a reputation among your fellows, whether you are a man talking to men, or a woman to women, or either talking to both sexes.

Again impress upon your mind the wise saying of Voltaire: "The secret of making yourself tiresome to other people is not to know when to stop."

Exemplifications

Hints on Speech-Making

You should, of course, study Chapters VIII, IX, and X of this work until you have mastered them.

The principles of enunciation, as given in Chapter VIII; of correct use of words, as in Chapter IX; and the things to say, as in Chapter X, are of the greatest importance. You must be able to impress your Culture upon your hearers by your voice, your use of words, and your sense of the fitness of the things you say.

Ease and deliberation are the first requisites in an after-dinner speech. (Note the advice given in Chapters III and V.) The nervous intensity that is effective in debate or political argument spoils a social chat, and an after-dinner speech is merely that.

Do not rise too quickly; do so slowly and deliberately. If you look embarrassed and hesitate when you begin, it will do no harm, since it is subtle flattery to your audience.

Take it for granted that every one present is friendly disposed and wants to hear what you have to say. This will have a good effect on your nerves if you are easily embarrassed.

Do not think that you need to make a long speech if you are inexperienced. You know yourself how long speeches tire people. Be ready with a few good sentences and say them.

If you tell a story, do so in a few words, but utter those words slowly. Do not be in a hurry to make the point at the finish of your story. It does no harm to keep the hearers waiting in expectation. It may help the effect, while if you make too much haste the point will certainly be spoiled.

Never say, "I suppose you have all heard the story," etc. If you really believed that you would not be telling the story.

Relax and let go of yourself when you make a speech. Do not stiffen.

Outlining a Speech

First, you must make a memorandum of the things you intend to say.

Set down each idea in a separate paragraph, not fully developed, but the notes of the points you want to bring out.

Then make a note of the things you will say when you rise to your feet.

Lastly, make notes of the way in which you will close, so as to clinch the point you wish to bring home; or, if it is a speech without definite purpose, of the things you want your hearers most to remember of what you said. Of course you want them to remember all; but you must give them some one idea to carry away, since that is probably all they will remember of your speech.

Having made your notes, the final stage of preparation should be to speak from them.

The way to learn to speak is by speaking. Say your speech out loud in your room or anywhere that is convenient.

You will have arranged your ideas in sequence, connecting them then between the opening and the close.

The first time you say it aloud, you will find that it is rough and halting.

You will hence go over it again, until it becomes well developed and nicely rounded and polished.

Making your speech when alone will give you the effect of speaking to an audience.

Remember that a speech is very different from a written composition. There are people (many of them famous orators) who write out their speeches and memorise them. This is a bad plan for the average man. It makes him depend too much upon the sequence of his words rather than that of his ideas.

You can take your notes with you when you are about to make a speech. They will be arranged in order. You will find that you will not have to refer to them often.

In practising your speech, say it through from beginning to end. Do not pause and say over again anything that you have imperfectly expressed. It may get you into that worst of habits for speakers —that of correcting yourself. When you speak there must be no going back and correcting yourself. Do not do so then when you practise.

If, when you have spoken your speech, you realise that some one paragraph has not been well developed, set yourself to work to improve that idea. Again and again say the ideas relating to it until you are satisfied that they have been well stated.

Thus you see that the whole idea of planning a speech is to set down a memorandum of what you want to say, and then practise the saying of it.

Then you will be ready to speak when you are

called upon. You will not recall exactly the words in which you expressed your ideas in your practice. But you may say the things even better than you had intended to say them.

You will not have to refer to your notes except from time to time in emergency. You will be able to look your audience in the eye, which will increase the favourable impression you will make. Your speech will have all the effect of being extemporaneous.

Again impress upon yourself this thought, that the way to learn to speak is by speaking, not by writing. Henry Clay, Daniel Webster, Henry Ward Beecher, and many other of the great American orators, practised their speeches in early years in the open air, and on trees, animals, and blank walls. You must do the same, even if you are what is known as a born orator.

Nothing but practice will make perfect.

Testing Your Speech

When you make an outline of your speech, whether written or mapped out in your head, you must subject it to the following tests:

I. Introduction.
   1. Does it win the good will of the audience?
   2. Does it set forth the theme clearly?
   3. Does it arouse interest in what is to follow?

II. Discussion.
   1. Does it have
      (a) Unity?
      (b) Sequence and logical order?
      (c) Clearness and simplicity?
      (d) Force?
      (e) Appeal?
   2. Is it convincingly stated?

III. Conclusion.
   1. Is it a natural climax to your speech?
   2. If it is merely for the purpose of leave-taking, does it do so gracefully?
   3. Is it brief?
   4. Is it strong and effective?
   5. Is it appropriate?

Unless you find that your proposed speech satisfies you on all of these points, you should keep at it until you are satisfied.

A Speech for You to Study

Among the most famous speeches in English are Lincoln's Gettysburg speech, Everett's eulogy of Washington, Burke's speech on Conciliation, Henry Clay on the Expunging Resolutions, Lowell on Literature, and George E. Vincent's inaugural speech as President of the University of Minnesota. Those enumerated are each the best in its particular field, and may be read at any public library.

For the purpose of an address at a banquet, we

have selected a speech by an everyday man, in everyday language, which is well constructed, well balanced, and carries its message. If you will study it carefully, you will note how a serious address should be constructed. The speech was made by Hugh Chalmers, President of the Chalmers Motor Car Co., before some business men in Detroit. Thus you see it is by a man who makes no pretense to literary merit or eloquence. The following are extracts from the address, which was entitled, "The Principles of Business Success":

The business man deals with five M's—Money, Materials, Machinery, Men, and Merchandise. It is not so hard to get money, machinery, and materials. Each of these is a given quantity and with each and all of them a given result can be accomplished.

The big thing is to get men.

In the primitive days of manufacturing, the great question was one of production. The market was ready, and we strived constantly for greater perfection. Nowadays the great question is one of distribution, the getting of things from where they are to where they ought to be.

The two great factors in distribution are salesmanship and advertising. The relationship between the two, in my opinion, is the closest relationship it is possible to have. It is closer than the team under a single yoke. It is closer than friends; it is closer than brothers; yes, it is closer than the relationship between man and wife, because there can never be a separation or divorce.

There are certain qualities which I have been asked to give here to-night, which I believe we should have in busi-

ness to be successful. We are all salesmen; every man is trying to sell his own good qualities to his fellow citizens. That is why he puts on a clean collar and a clean shirt, and everything that goes with it; because he wants to sell his good qualities.

The first essential is to be healthy, to have health. Most of us are paid for having good livers, but unfortunately some have bad ones. There is nothing helps a man so much as to take care of himself. Most of us have injurious habits; we smoke too much; we eat too much; we drink too much; we are handicapped in that way. I know men with good minds, but their bodies are not healthy, and I would rather take my chances with a healthy mind in a healthy body.

The next quality is honesty. I do not refer to it in the baser sense, because a man is a fool nowadays unless he is absolutely honest. There is an old maxim: "Honesty is the best policy." There is nothing "best" about it. Honesty is the only policy.

Most men I have met have two arms, two legs, two eyes, two ears, a nose and a mouth and, considering their height, they weigh about the same. What is the difference in men? Power, ability: some people may have that developed more than others but I say nine tenths, yes ninety-nine hundredths, could develop ability.

I find just three kinds of men in this world: The kind you tell once to do a thing, and you can bet your life it is done. The second class you have to tell four or five or a dozen times to do it because they do not think. The third class is that great class of men who have made this country what it is—men with initiative, men who do things, who do things before you have a chance to tell

them what to do. We must do things quickly; we must have initiative and that is the greatest quality a man can possess. I would rather have a man in my employ who could do six out of ten things right than a fellow who did four things right and never did anything else. There is nothing wrong in making a mistake, the only wrong is in making the same one twice.

Next to that I think a man ought to have a firm knowledge of his business. I was at a convention in Berlin, Germany, of two hundred salesmen. They did not understand anything I said, and I did not understand anything they said, and we got along all right. There was a man there who had carried off the banner of four successive years and, as we were distributing the prizes, I said to him: "Mr. Hoffman, will you tell the men why you have been leader for four years in succession." He could not have given a better answer than he gave. He said: "Gentlemen, I defy anybody in Germany to ask a question about my business I cannot answer." That was the secret of his success; he knew his business.

Another quality we need is tact. Tact! What is tact? That ability—although it is rare—that enables one man to deal with other men of different temperaments in the right way and get along with all of them. Some people mistake tact for "jolly." Tact is not so much what a man says, but how he says it. You men who are writing letters to travelling men and other people—those hot words you dictate become cold type when received. A man gets exactly what you say and reads it in that way. Let us be careful about the letters we write. Let us develop this quality of tact.

The next thing we ought to have is industry. The men

you always find on the job—who do a good day's work—occupy the highest positions, and are those upon whom the owners of the business most depend.

Now then, sincerity is a quality we ought to possess. Next to being honest and able, we ought to be sincere men. Sincerity is that quality which not only makes friends but holds them. A man cannot be insincere without injury to himself. Whether you are talking to one man or a thousand, whether you are talking to me or to a customer, you are throwing thoughts in his brain; you cannot see them, but they are tangible; and you cannot throw insincere thoughts to the brain and not have the brain catch insincere thoughts. No more than I could throw this glass to you and you catch a pitcher. It is not changed or transformed; it comes to you in the way it leaves me. So I say we must perfect this quality of sincerity if we are to attain success. You know men in whom you absolutely believe because they are sincere. You say you like a man you can believe in because he can sell the goods. Insincerity has taken some orders, but it has never held a job.

We should be willing to ask for and receive suggestions. The man who knows it all is like the fellow standing on the street with the fool-killer waiting just around the corner. None of us know it all. We might be up-to-date at six o'clock, but unless we are up-to-date right now, we don't know it all. I have made it a rule to be willing to accept suggestions, and I would as soon be stopped in the hall by the janitor as by the general manager, because the chances are ten to one that the janitor knows more about the business he wants to talk about than does the general manager.

In addition to all these things mentioned, a man must

have enthusiasm. Unless he has enthusiasm he is a mere statue. Because enthusiasm is the white heat that fuses all these qualities into one effective man. I would not give a cent for a man without enthusiasm. If a man has not enthusiasm, he is no good.

If you ever get enough money so you could do so, you don't want to retire. Men who retire from business do not live as long as those who do not. What we want to do is to have our business in such shape, that we can get some pleasure and play out of it, as well as work. Let us enjoy our work and let us alternate business and pleasure. We must keep up enthusiasm if we want to keep out of the rut. The only difference between a rut and a grave is in the width and the depth. We graduate from one to the other.

In studying this speech note the way in which the introduction immediately grips your attention. Then the theme is developed in detail, and it closes with an epigram that makes an impression hard to forget and whose memory recalls all that Chalmers said. Also this speech fulfils the ideal that we have mentioned as necessary for a short speech—it consists of an idea and a story.

Read it aloud for practice.

The Light After-Dinner Speech

One of our most famous after-dinner speakers was James Russell Lowell, who was also one of our greatest poets. What is regarded by English critics as one of the greatest after-dinner speeches

was made by him when he was the American minister to England. When Sir Henry Irving was about to leave England for America in 1883, for a professional tour, a banquet was given him on the Fourth of July, in London. Lord Chief Justice Coleridge occupied the chair. Among the toasts were Literature, Science, and Art. Mr. Lowell responded for Literature, Professor Tyndall for Science, and Sir Alma Tadema for Art. Each of the three was the leading living man then in England in his respective branch. Lowell said:

My Lord Coleridge, My Lords, Ladies and Gentlemen: I confess that my mind was a little relieved when I found that the toast to which I am to respond rolled three gentlemen Cerebus-like into one; and when I saw Science pulling impatiently at the leash on my left, and Art on my right, and that therefore the responsibility of only a third part of the acknowledgment has fallen upon me. You, my lord, have alluded to the difficulties of after-dinner oratory. I must say that I am one of those who feel them more keenly the more after-dinner speeches I make. There are a great many difficulties in the way, and these are the three principal ones, I think. The first is having too much to say, so that the words, hurrying to escape, bear down and trample out the life of each other. The second is when, having nothing to say, we are expected to fill a void in the minds of our hearers. And I think the third, and most formidable, is the necessity of following the speaker who is sure to have said all the things that you meant to say, and better than you, so that we are

tempted to exclaim, with the old grammarian, "Hang these fellows, who have said all our good things before us!"

Now the Fourth of July has several times been alluded to, and I believe it is generally thought that on that anniversary, the spirit of a certain bird known to heraldic ornithologists—and, I believe, to them alone—as the spread eagle, enters into every American's breast and impels him whether he will or no to pour forth a flood of national self laudation. This, I say, is the general superstition, and I hope that a few words of mine will serve in some sort to correct it. I ask you if there is any other people who confine their national self laudation to one day in the year. I may be allowed to make one remark as to a personal experience. Fortune has willed it that I should see as many —perhaps more—cities and manners of men as Ulysses; and I have observed one general fact, and that is that the adjectival epithet, which is prefixed to all virtues, is exactly that which describes the country I am in. For instance, not to take any real name, if I am in the kingdom of Lilliput, I hear of the Lilliputian virtues; I hear courage, I hear common sense, and I hear political wisdom called by that name. If I cross to the neighbouring republic of Blefusca—for since Swift's time it has become a republic—I hear all those virtues suddenly qualified as Blefuscan.

I am very glad to be able to thank Lord Coleridge for having, I believe for the first time, coupled the name of the President of the United States with that of Her Majesty on an occasion like this. I was struck both in what he said, and in what our distinguished guest of this evening said, with the frequent occurrence of an adjective which is comparatively new—I mean the word "English.

speaking." We continually hear nowadays of this "English-speaking race"; of the "English-speaking population." I think this implies, not that we are to forget, not that it would be well for us to forget that national emulation and national pride which is implied in the words "Englishman" and "American." But the word implies that there are certain perennial and abiding sympathies between all men of common descent and a common language.

I am sure, my lord, that all you said with regard to the welcome which our distinguished guest will receive in America is true. His evident talents as an actor, the dignified—I may say the illustrious—manner in which he has sustained the succession of great actors, who from the time of Burbage to his own, have illustrated the English stage, will be as highly appreciated there as here.

And I am sure that I may also say that the chief magistrate of England will be welcomed by the Bar of the United States, of which I am an unworthy member, and will perhaps be all the more warmly welcomed that he has not come among them to practise. He will find American law administered, and I think he will agree with me in saying ably administered, by judges who, I am sorry to say, sit without the traditional wig of England. I have heard since I have come here friends of mine gravely lament this as something prophetic of the decay which is sure to follow so serious an innovation.

I answered with a little story which I remember having heard from my father. He remembered the last clergyman in New England who still continued to wear a wig. At first it became a singularity and at last a monstrosity; and the good doctor concluded to leave it off. But there was one poor woman among his parishioners who lamented

this sadly and waylaying the clergyman as he came out of the church she said, "O dear doctor, I have always listened to your sermon with the greatest edification and comfort; but now that the wig is gone all is gone." I have thought I have seen some signs of encouragement in the faces of my English friends after I have consoled them with this little story.

But I must not allow myself to indulge in any further remarks. There is one virtue, I am sure, in after-dinner oratory and that is brevity; and as to that, I am reminded of a story. The Lord Chief Justice has told you what are the ingredients of after-dinner oratory. They are the joke, the quotation, and the platitude; and the successful platitude in my judgment requires a very high order of genius. I believe I have not given you a quotation but I am reminded of something which I heard when I was very young, the story of a Methodist clergyman in America. He was preaching at a camp meeting, and he was preaching upon the miracle of Joshua. And he began his sermon with this sentence: "My hearers there are three motions of the sun. The first is the straightforward or direct motion of the sun; the second is the retrograde or backward motion of the sun; and the third is the motion mentioned in our text, the sun stood still.'"

Now gentlemen, I don't know whether you see the application of this story—I hope you do. The after-dinner orator at first begins and goes straight ahead—that is the straightforward motion of the sun. Next he goes back and begins to repeat himself—that is the backward motion of the sun. At last he has the good sense to bring himself to the end—and that is the motion mentioned in our text "the sun stood still."

Study this speech. Notice how Lowell brings in his anecdotes, the clever way in which he opens his speech and the way in which he brings it to a close, amidst laughter and applause. It fulfils all the rules for after-dinner speaking of a light character.

Read it carefully aloud, as if you yourself were delivering it, and compare the time it takes with the after-dinner speech that you propose to deliver. Remember every word of his speech is here, so the comparison will be fair. You cannot of course hope to make as good a speech as this—certainly not without much practice—but you can use it as a standard.

Presentations and Responses

When a loving cup, any testimonial present, or anything else is presented it is usual to make a speech.

This should be an easy matter, since all of the people present are interested.

The speech should be short, simple, and unaffected. It is well to begin with some reference to the esteem in which the recipient is held by his fellows; then how proud they are of him, and how they have all united to give him such and such a present, so that he may have a lasting token of their regard and admiration for him. In their name you express best wishes for future health and prosperity, etc.

This is all that it is necessary to say and should not require more than two or three minutes. It is safer to write out the outline, which would be of about 200 or 300 words, and practise it, before delivery.

The recipient, if taken unawares, should not be embarrassed. A murmured, "Thanks," or "I can't tell you, my friends, how much I appreciate this," is all that is necessary.

If you have some intimation that you are to receive the present, you should make a slightly longer acknowledgment, and say that you will treasure the gift for ever, that it is so handsome, and, while you feel that you do not deserve it, nevertheless, you are glad to feel that their liking for you is so great that they have given it to you.

Parliamentary Rules of Order

(Motions are arranged in their order of precedence as they relate to each other.)

	RULES
Modifying or amending	
To amend, substitute, or to divide the question	K
To refer to committee.	
To commit (or recommit)	D
Deferring action	
To postpone to a fixed time	C
To lay on the table	A E G

Suppressing or extending debate
For the previous question.....A E M
To limit or close debate .....A M
To extend limits of debate.....A
Suppressing the question
Objection to consideration.....A H M N
To postpone indefinitely.....D E
To lay upon the table.....A E G
Raising a question the second time
To reconsider debatable question D E F I
To reconsider undebatable question .....A E F I
Orders, rules, etc.
For the orders of the day.....A E H N
To make subject a special order .....M
To amend the rules.....M
To suspend the rules.....A E F M
To take up a question out of its proper order.....A E
To take from the table.....A E G
Touching priority of business.....A
Questions of privilege
Asking leave to continue speaking after indecorum .....A
Appeal from chair's decision touching indecorum.....A E H L
Appeal from chair's decision generally .....E H L
Question upon reading of papers.....A E

Adjournment

To adjourn, or to take a recess without limitation.....A E F

To fix the time at which to adjourn.....B

RULES

RULE A. Undebatable, but remarks may be tacitly allowed.

RULE B. Undebatable if another question is before the assembly.

RULE C. Limited debate allowed on propriety of postponement only.

RULE D. Opens the main question to debate. Motions not so marked do not allow of reference to main question.

RULE E. Cannot be amended. Motion to adjourn can be amended when there is no other business before the house.

RULE F. Cannot be reconsidered.

RULE G. An affirmative vote cannot be reconsidered.

RULE H. In order when another has the floor.

RULE I. A motion to reconsider may be moved and entered when another has the floor, but the business then before the house may not be set aside. This motion can only be entertained when made by one who voted originally with the prevailing side. When called up it takes precedence of all others which may come up excepting only motions relating to adjournment.

RULE K. A motion to amend an amendment cannot be amended.

RULE L. When an appeal from the chair's decision results in a tie vote, the chair is sustained.

RULE M. Requires a two-thirds vote unless special rules have been enacted.

RULE N. Does not require to be seconded.

GENERAL RULES

No motion is open for discussion until it has been stated by the chair.

The maker of a motion cannot modify it or withdraw it after it has been stated by the chair, except by general consent.

Only one reconsideration of a question is permitted.

A motion to adjourn, to lay on the table, or to take from the table, cannot be renewed unless some other motion has intervened.

On motion to strike out the words, "Shall the words stand part of the motion?" Unless a majority sustains, the words are struck out.

On motion for previous question, the form to be observed is, "Shall the main question be now put?" This, if carried, ends debate.

On an appeal from the chair, "Shall the decision be sustained as the ruling of the house?" The chair is generally sustained.

On motion for orders of the day, "Will the house now proceed to the orders of the day?"

This, if carried, supersedes intervening motions.

On objection raised to considering questions, "Shall the question be considered?" Objections may be made before debate has commenced, but not subsequently.

Rules Usually Governing Guests at Social Clubs

A visitor's card generally entitles him to all privileges of the club for two weeks. Such cards are given only to non-residents.

The guest must observe when his privilege expires, and not obtrude for an hour beyond that time.

During his stay he must be careful not to give any tips, if that is against the rules and customs.

If any non-member calls on you he must be received in the reception room provided for that purpose.

A guest is not permitted to bring a lady into a club.

Card-playing is not generally permitted on Sundays. Guests should inquire whether this is the rule.

Generally there are certain rooms in which refreshments may not be served. One of these usually is the library. Guests should learn which rooms these are.

Often house rules forbid gambling, but sometimes these are violated. Guests should note whether this rule is honoured or disregarded.

Members of clubs usually are forbidden to date

or address from a club any communication intended to appear in any newspaper, periodical, or other publication. Guests should be particularly careful about this rule, and not write any letters whose publication might compromise the club.

At his departure, the guest should ask at the office for his bills, and pay them without question. There should be no argument about any item. If it is the custom of the club to mail bills to guests at the end of the month, check should be sent promptly.

Prominent Social Clubs in Big Cities

Atlanta—*Athletic,* 37 Auburn Ave.; *Capital City,* Harris and Peachtree Sts.

Baltimore—*Arundel,* 1000 N. Charles St.; *Baltimore,* Charles and Madison Sts.; *Country,* Roland Park; *Johns Hopkins,* 227 W. Monument St.; *Maryland,* 1 E. Eager St.; *Merchants',* 206 E. German St.; *University,* 801 N. Charles St.

Boston—*Algonquin,* 217 Commonwealth Ave.; *Automobile,* 100 Stuart St.; *Boston Art,* Newbury and Dartmouth Sts.; *Boston Athletic,* Exeter and Blagden Sts.; *Chilton,* 152 Commonwealth Ave.; *Exchange,* Milk and Battery March Sts.; *Harvard,* 374 Commonwealth Ave.; *Mayflower,* 6 Park St.; *New Riding,* 52 Hemenway St.; *St. Botolph,* 4 Newbury St.; *Somerset,* 42 Beacon St.; *Tavern,* 4 Boylston Pl.; *Tennis & Racquet,* 939 Boylston St.; *Union,* 8 Park St.; *University,* 270 Beacon St.

Buffalo, N. Y.—*Buffalo,* 388 Delaware Ave.;

Canoe, 1051 Ellicott Sq.; *Country,* Williamsville Rd.; *Ellicott,* Ellicott Sq.; *Garret,* 205 Bryant St.; *Park,* 1401 Elmwood Ave.; *Saturn,* 88 Edward St., *Twentieth Century,* 595 Delaware Ave.; *University,* 546 Delaware Ave.

Charleston—*Carolina Yacht,* East Bay; *Charleston; Country.*

Chicago—*Casino,* 167 E. Delaware Pl.; *Caxton,* 410 So. Michigan Ave.; *Chicago,* Michigan Ave. and Van Buren St.; *Chicago Athletic,* 125 Michigan Ave.; *Literary,* 410 So. Michigan Ave.; *Fortnightly,* 203 Michigan Ave.; *South Shore Country,* 70th St. and The Lake; *Union League,* 108 Jackson Boulevard; *University,* 76 E. Monroe St.; *Woman's Country,* 410 So. Michigan Ave.; *Woman's Athletic,* 606 So. Michigan Ave.

Cincinnati—*Commercial; Country,* Grandin Rd.; *Queen City,* Seventh and Elm Sts.; *University,* Broadway and Fourth St.

Cleveland, Ohio—*Country,* Lake Shore Boulevard; *Mayfield Country,* Mayfield Rd.; *Roadside,* St. Clair Ave.; *Tavern,* E. 36th St. and Prospect Ave.; *Union,* 1211 Euclid Ave.; *University,* 3813 Euclid Ave.

Detroit—*College,* 50 Peterboro St.; *Country,* Grosse Pte. Farms; *Detroit,* Fort and Cass Sts.; *Detroit Athletic; Fellowcraft,* 70 Washington Boulevard; *Ingleside,* Woodward and Atkinson Sts.; *Twentieth Century,* Columbia and Witherell; *University,* Jefferson and Russell; *Yondotega.*

Los Angeles—*California,* Fifth and Hill Sts.; *Jonathan,* Pacific Elec. Bldg; *University,* Sixth and Hill Sts.

Minneapolis—*Minikahdo; Minneapolis,* So. Second Ave.; *University,* 41 Seventh St.

New Orleans—*Boston,* 824 Canal St.; *Carnival German,* Cotton Exchange Bldg.; *Louisiana,* Canal and Carondelet Sts.; *Country,* Napoleon Ave.; *Pickwick,* Canal n. Rampart St.; *Round Table,* 1435 Jackson St.; *Stratford,* 313 St. Charles St.

New York—*Century Association,* 7 W. 43rd St.; *Columbia University,* 4 W. 43rd St.; *Harvard,* 27 W. 44th St.; *Knickerbocker,* 807 Fifth Ave.; *Lotos,* 110 W. 57th St.; *Manhattan,* 32 E. 26th St.; *Metropolitan,* 1 E. 60th St.; *New York,* 20 W. 40th St.; *New York Athletic,* 58 W. 59th St.; *New York Yacht,* 37 W. 44th St.; *Princeton,* 44th St. and Vanderbilt Ave.; *Racquet and Tennis,* 370 Park Ave.; *Union,* Fifth Ave. and 51st St.; *Union League,* 1 E. 39th St.; *University,* 1 W. 54th St.; *Williams,* 291 Madison Ave.; *Yale,* 44th St. and Vanderbilt Ave.

Philadelphia—*Acorn,* 1618 Walnut St.; *Art,* 220 So. Broad St.; *Franklin Inn,* Camac and St. James Sts.; *Markham,* 212 So. 15th St.; *Penn,* 720 Locust St.; *Philadelphia,* 1301 Walnut St.; *Princeton,* 1223 Locust St.; *Racquet,* 16th St. near Walnut St.; *Rittenhouse,* 1811 Walnut St.; *St. Anthony,* 32 So. 22nd St.; *Union League,* Broad and Walnut Sts.; *University,* 1510 Walnut St.

Pittsburgh—*Duquesne,* 325 Sixth Ave.; *Pitts-*

burgh, 425 Penn Ave.; *Pittsburgh Athletic,* Grant Boulevard and Fifth St.; *Union,* Frick Bldg.; *University,* Grant Boulevard near Fifth St.

Richmond—*Commonwealth,* Monroe and Franklin Sts.; *Country; Westmoreland,* 601 E. Grace St.; *Woman's.*

St. Louis—*Commercial; Log Cabin; Mercantile,* Seventh and Locust Sts.; *Noonday,* Security Bldg.; *Racquet,* 476 N. Kingshighway; *Round Table; St. Louis,* 3663 Lindell Bl.; *University,* 607 N. Grand Ave.; *Wednesday,* Taylor and Westminster Sts.; *Woman's,* 3621 Washington Ave.

St. Paul—*Minnesota; Town & Country,* Marshall Ave.; *University,* Summit and Ramsey Sts.

San Francisco—*Athenian-Nile,* 14th and Franklin Sts.; *Bohemian,* Post and Taylor Sts.; *Family,* 545 Powell St.; *Francisca,* 560 Sutter St.; *Hollu-schickie,* 700 Mason St.; *Olympic,* Post St.; near Mason St.; *Pacific Union,* 1000 California St.; *Town & Country,* 218 Stockton St.; *University,* Powell and California Sts.

Savannah—*Chatham Hunt.*

Washington—*Alibi,* 1806 I St.; *Army & Navy,* Farragut Sq.; *Cosmos,* 1520 H St.; *Metropolitan,* 1700 H St.; *Riding & Hunt,* 22nd and P Sts.; *University,* 930 16th St.; *Washington,* 1701 K St.

Correct Conduct for Card Players.

The following social usage that governs the playing of bridge, which has been recognised by the

best British authorities, might well be applied, with modifications, to any game of cards, even though it be rummy or pinochle:

When a player deals, he should endeavour, as far as possible, always to allow about the same interval to elapse before making a declaration or passing.

Having first made himself acquainted with the score, he should arrange his hand. By the time he has finished this, he should have been able to form a very fair idea of what he intends to do; and, after a brief pause for final reflection, should either declare or pass.

By passing as soon as he looks at his hand he may leave others to suppose that his hand is very weak; or if he declares a trump at once, they know he has no doubt about his hand; while if he hesitates and fidgets about and then passes, he gives an indication to his partner that he had some difficulty to wrestle with, and this may help his partner, with the assistance afforded by his own cards, to guess the lay of the land. Such are some of the intimations that are regarded by sticklers for the etiquette of bridge as being offenses against the propriety of the game.

It is regarded as bad form to do or say anything that may draw attention to the state of the score.

When a player wishes to know the score, he should inquire before he looks at his hand. Actually it is not good form to volunteer any information as to the state of the score.

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